The ONLY Weekly Art Newspaper In the World

# The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

The ONLY Weekly Art Newspaper In the World

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### Salons Of America **Annual Show** Now Open

Four Hundred Works Crowd Top Floor at Anderson Galleries. Number of Exhibits is Most Impressive Feature

A very large collection of paintings and sculpture has been gathered together and put on view at the Anderson Galleries by the Salons of America. The pictures are hung in two, sometimes three, ranks; there are skied pieces in which the ancient academic tradition is followed and whole walls which present nearly solid masses of framed paint. The happy custom by which sheep and goats were segregated has been abandoned, perhaps for the reason that the distinction is less clear than in former years. Once the reviewer's task was made simple; he could concentrate on the one room which gave him most enjoyment and content himself with a rapid survey of the less exciting galleries. In the present show one must stalk the good things through thick and

In the foreword to the catalogue the Salons rushes to its own defense. It scornfully quotes a publication devoted to art as saying that "any artist today of any ability whatever would have no trouble to find a dealer or a gallery in which to exhibit his works." One such publication devoted to art (should we thank the Salons for the ad?) did say in an editorial devoted to the proposed tariff on works of art that "There has never been a time in American art comparable to the present; any painter with even a remote claim to significance can find both appreciation and a market." The context, which the Salons may have overlooked, is rather necessary, for the statement to which they object followed the remark that "the fact that a man or woman puts paint on canvas no more entitles him or her to the name of artist than the laying of bricks makes an archi-Among the two or three hundred thousand living American painters and sculptors only a few can be artists with serious claims to greatness. If there were twenty, we should be witnessing a Renaissance." There are about three hundred contributors to the Salons' ex-

Conscious of the reprimand, we sought earnestly for the undiscovered genius which, the foreword implies, must lurk in the exhibition and it is with regret and confusion that we report that genius, hidden or rampant, is rare. There are several very nice pictures, things to enjoy moderately, greatly preferable to the great mass of academic or modern banality. One may be glad that these pictures were painted, but had they not been, the loss to the world would be bearable. They are so much better than the "run of the mine" which makes up the bulk of the show that their quality is enhanced and the pleasure they afford a desert.

The dozen or twenty men and women whose work annually constitutes the backbone of the Salon's show, form one of the liveliest groups in American painting and it is possible that the most valuable function of the Salon is the annual gathering of their work in one valuable function of the Salon is the annual gathering of their work in one show. It is also possible that a much more restricted exhibition, one from

(Continued on page 2)



CHINESE BRONZE HEAD, CHOU PERIOD

Courtesy Dr. Otto Burchard & Co.

## TO BE SOLD

The sale of the armor collection of the late Baron C. A. de Cosson, who died recently, will be a notable auction event at Sotheby's on May 14th. Baron de is exaggerated, Oases, even though their Cosson was one of the founders of the water be brackish, are beautiful things in modern school of armor students and he was recognized as perhaps the greatest authority of his day. The collection is a comparatively small one of 134 lots and consists for the most part of daggers,

several examples of the grauchio or left hand dagger. The court swords number which the hundreds of dull pictures were eliminated, would be much more stimulating. At present the exhibitions seem more a haven for disappointed painters than a place where genius is launched. There is no unity to the show, no enemy of prejudice and power against whom the exhibitors are united. What when the exhibitors are united. What when the exhibitors are united. What when the exhibitors are united. (Continued on page 3)

Exhibition

Of items of superlative importance. The catalogue, which illustrates all items, is finely documented and should give prospective purchasers great confidence in the integrity of all the works offered. Among the outstanding XVIIIth century artists, there are in the first session and Allied Arts which opened at the late that they are not of very exching quanty. The Tintoretto is a double portrait of Are Tition and Antonio de Leyva, General to Charles V. The most interesting of the most interesting of the integrity of all the works offered. Among the outstanding XVIIIth century artists, there are in the first session and allied Arts which opened at the work was purchased from the Contarini Park tury artists, there are in the first session and Allied Arts which opened at the wenty-five drawings by Boucher, a single (Continued on page 3)

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(Continued on page 3)

### Sale of A. B. Davies MARIUS PAULME Collection Brings \$77,223

The sale of the Arthur B. Davies collection of modern paintings and antique art objects at the American Art Associa-tion brought \$77,223 in three sessions. Complete returns of the sale will be found on page 17 et seq.

## American Art in Architectural

(Continued on page 2)

PARIS.-Drawings, watercolors and pastels, principally of the French XVIIIth century school, from the collecthe Grafton Gallery. tion of M. Marius Paulme will be sold at the Georges Petit Galleries in Paris on May 13th and 14th, while some fine French sculpture of the same period and collection will be auctioned on the 15th. Since the XVIIIth century was one of artistic charm rather than of greatness, the collection contains, especially among the drawings, much that is of great in-terest to the connoisseur specializing in Exhibition this period, rather than a large number of items of superlative importance. The

(Continued on page 4)

### **Bronlow Paintings** To Be Sold At Christie's

Fine Rembrandt, Superb Van Dyck, Important Features of Interesting London Sale, To Take Place on May 3

In a recent issue of THE ART NEWS a brief notice was given of the sale of the Brownlow collection of paintings at Christie's on May 3rd. We are now in receipt of the catalogue of the sale, which although unillustrated, affords some additional information regarding the works in this auction. Chief interest in the sale is likely to center in Rembrandt's "Isaac Refusing Esau his Blessing." This canvas which was done about 1636 and is signed "Rembrandt F.," is painted on panel 221/2 x 271/4 inches. The work is noted in Smith's Catalogue Raisonne. Vol. VII, in Hofstede de Groot's Catalogue of Dutch Painters, and in Klassiker der Kunst, page 173. The painting came originally from the collection of M. D. Jetswaart, of Amsterdam in 1749, passed into the hand of M. van Laneker, a few years later and was acquired by Lord Brownlow from the Sir Henry Banks collection. It has been exhibited at the British Institution in 1867, at Burlington House in 1899 and at the Guild-

Another Rembrandt, a small landscape on panel, is included in Smith's Catalogue Raisonne, and was exhibited both at the British Institute in 1821 and at Burlington House in 1899.

Great interest will also doubtlessly be aroused by VanDyck's superb portrait of Monsieur Jacques Le Roy, President of the Chamber of Commerce at Brabant. Measuring 46 x 39 inches this work was painted previous to the artist's arrival in England. Coming originally from the Pieters and Borghese Palace collection, the painting was purchased by Lord Brownlow from Mr. Buchanan in 1808. It was exhibited at the British Institu-tion in 1829, is included in Smith's Cata-logue Raisonne and Sir Lionel Cust's an Dyck and has been engraved by Lommelin.

A second Van Dyck, the portrait of N. Leclerc, the French engraver, is men-tioned by Smith in his Catalogue Rai-sonne as "a fine example of the artist's Venetian coloring." This work, which is to be ranked among the famous Van Dycks, was purchased from M. Sasso in Venice who acquired the painting from Count Algarotti. Figuring in the Smith and Lionel Cust publications, the painting was included in the exhibitions of the British Institution, 1822, the Grosvenor Gallery showing of 1886-7 and the National Loan Exhibition at the Grafton Galleries in 1909-10.

Ferrarese art is represented by Battista

de Dossi's scene from Orlando Furioso, which, coming from the collection of William Graham in 1886, has figured in exhibitions at Burlington House and at

A pair of very striking portraits by Corneille de Lyon should also attract much attention. Depicting Charles much attention. Depicting Charles Brandon, Duke of Suffolk and Mary Tudor, Duchess of Suffolk, these works were exhibited at the New Gallery in 1890 and 1902. They are on panel, 7<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>4</sub> inches.

Judging from the fact that the Tin-

toretto and three Titians have not been singled out for illustration, we judge that they are not of very exciting quality.

(Continued on page 3)

### American Art in Architectural Exhibition

(Continued from page 1) Grand Central Palace on April 15th. The pictures are representative of both modern and academic schools and were selected by the Arts Council Committee after an unusually careful survey of the field. Collectors, museum curators and art critics were asked to furnish lists of painters whom they considered significant. These lists were combined and sent to the artists, with the request that each of them check one hundred names. More than three hundred painters received an impressive number of votes and from these the Committee made its selections. The exhibition is not presented as one in which every important painter is represented but simply as an indication of the variety and quality of contemporary American art. As far as possible an attempt has been made to avoid the repetition of kindred styles.

With the possible exception of the Carnegie exhibition of recent years this group is the most comprehensive showing of contemporary work which has been shown in New York. Unlike the large group shows, the Academy, Independents, Allied Artists, Salons and others which are more restricted in type, the Arts Council exhibition brings together painters from all camps. Dewing and Stuart Davis, Watrous and Matulka, Beaux and O'Keeffe, Wiles and Sterne are only a few of the contrasts which make the show a merry one.

Opinions are certain to differ as to the relative esthetic merits of the various paintings and it may be that the title of the exhibition, "One Hundred Important Paintings" may be thought somewhat optimistic. But a high standard of craftsmanship has been preserved and that alone would make the show an unusual

In the foreword to the catalogue Miss Florence Levy has written that "This exhibition of 'One Hundred Important Paintings by Living American Artists' was undertaken by the Design Depart-

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"OLD STREET, QUEBEC"

By PRESTON DICKINSON

Lent by R. S. Ingersoll to the exhibition of 100 American paintings at the Architectural Show

ment of the Arts Council of the City of line" of American painting from which New York as a demonstration of material available for a Museum of Contemporary Art.

"The Architectural and Allied Arts Exposition, which draws to its biennial showings a large audience from all parts of the New York region, offered an audience of varied interests before which might be attractively displayed a manysided showing of what some of our contemporary painters are doing.

"At the same time the exhibit aims to open new avenues for spreading an interest in the work of American artists.

'It has been limited to one hundred pictures so that the visitors might enjoy the collection without becoming fatigued "At first, doubt was expressed by the Committee and others as to whether one hundred important paintings by living American artists could be found. The quest has brought the realization that there is much more than this amount of good work available. It is hoped that similar exhibitions, showing the various trends, may be held every four or five thus offering an opportunity to

exhibit the work of other artists now necessarily and regretfully omitted." Many of the pictures now shown are old friends; others have appeared in dealers' galleries during the past season; the Academy has been drawn upon. The exhibition presents a sort of "sample

one may select according to one's own taste. For obviously the Committee of Selection does not offer any guaranties of quality nor has it attempted to guide public taste nor to give great aid to those who seek for enlightenment as to what is and what is not significant in painting. Yet in a show which is so completely lacking in cohesion and is so uneven in both quality and interest there is a surprising number of good pictures. Maurice Sterne, Preston Dickinson, Friedman, Kuniyoshi, Canade, Weber, Kantor, Burlin, Dove, DuBois, Lawson and Pascin are each represented by a first rate painting. Those by O'Keeffe, Marin, Demuth and Zorach have had rather scant justice done them.

In the architects' show, apart from the exhibition by the Arts Council, there are about 5,000 exhibits by decorators, designers, engineers, landscape architects, builders and architects. Several complete rooms have been installed and the Arden Gallery has built and decorated a modern apartment. There are the usual number of architectural models and photographs illustrating the best current American work. As one feature of the opening the following prizes were awarded by the Architectural League:

GOLD MEDAL OF HONOR IN ARCHITECTURE —William Pope Barney of Davis, Dunlap & Barney, Philadelphia, for the American Bank and Trust Building in Philadelphia.

SILVER MEDAL OF HONOR IN ARCHITEC-

## Salons of America Annual Show

(Continued from page 1) battles there are personal, fought against individual limitations, rather than an unappreciative world. It is true that a greater market exists for dull academic painting than for dull modernistic painting, but the sale of either is not a cause for rejoicing. If the market could be reversed, the gain would be slight. But we believe it to be true that, to quote again a publication devoted to art, "it almost impossible today for genius to blush unseen.

So much for pessimism. On the optimistic side, there are a fine landscape by Branchard, a portrait by Alexander Brook, a Canade landscape, Ferguson's "Male Figure," a dry, accurate painting by Hering, Hirsch's "Colorado Cañyon," good, but not of his best, Kantor's "Still Life," a painting by Kroll, a sharply-angled still life by Kuniyoshi, a good Pascin, a still life by Katherine Schmidt, Japanese versions of the American scene Tamotzu and Usui and a still life by Max Weber.

### PROVIDENCE HOLDS FIFTIETH ANNUAL

The "Fiftieth Annual Exhibition of Paintings, Sculpture and Prints" at the best work of Rhode Island artists, reports the Boston Transcript. Some have been represented within the past year at the National Academy of Design and the Grand Central Gallery, New York, at the Pennsylvania Academy of Fine Arts, at the Boston Art Club and other institutions. The collection is one of variety and distinction.

Elijah Baxter of Newport, formerly

of Providence, was awarded the "Semi-

TURE-Albert Kahn of Detroit, for the Fisher Building in Detroit.

SILVER MEDAL FOR DOMESTIC ARCHITEC TURE-Frank J. Forster of New York, for homes for Charles W. Dunn. South Norwalk, Conn.; James H. Bailey, New Canaan, Conn., and Ray-mond F. Kilthou, Great Neck, Long Island.

HONORABLE MENTION IN ARCHITECTURE -Roger H. Bullard for "Rynwood," the Samuel A. Salvage estate at Glen Head, Long Island.

OLD MEDAL IN PAINTING-Eugene Savage, for his decorations for the Elks' Memorial in Chicago. (This award was made for three ceiling panels at the present exhibition and for wall panels shown by Mr. Savage at the architectural exhibition two years ago.)

GOLD MEDAL IN SCULPTURE-Ulric H. Elierhusen of New York, for sculptures for the University of Chicago Chapel and Christ Church at Cranbrook Foundation, near Detroit.

GOLD MEDAL OF HONOR FOR LANDSCAPE ARCHITECTURE—Ruth Dean, for Three Gardens at Grosse Pointe, Michigan. HE BIRCHE BURDETTE LONG MEMORIAL

PRIZE—Chester B. Price, for his drawings for the Encyclopaedia Britannica depicting restorations of various clas-

sical architecture.

AVERY PRIZE FOR SMALL SCULPTURE—
Edmond R. Amateis, for his figure

Centennial Prize" of \$200 for the best oil painting by a Rhode Island artist over thirty-five years. The canvas, "Fog Threatens," is a sincerely and solidly painted canvas in which the painter has Now Open caught the spirit of a threatening day.

The "Providence Art Club Prize" of \$100 for the best oil painting by a Rhode Island artist under thirty-five was awarded to Eugene Kingman, one of the younger group of artists who is fast winning recognition. Mr. Kingman's prize canvas, "Jaffrey Farm," is a sim-ple composition, directly and sincerely painted, and the young artist also shows another New England canvas in his eautiful "Monadnock."

The jury of award comprised Charles H. Woodbury, N. A., of Boston, Charles H. Davis, N. A., of Mystic, and George Sloan of the Guild of Boston Artists.

Landscapes of quality are outstanding features of the display. There are also a number of exquisite flower studies, a few striking portraits, a few etchings and one piece of sculpture—a symbolical fig-ure of "Spring" by Mabel Gardner, who has but recently returned from European study.

Among the landscapes are Frank C. Mathewson's glorious "Hillside and Pool," with its flaming slopes and blue bowl of the pool at the foot; Will S. Taylor's "Blue and Gold," with its great autumn oak and thread of blue river, blue hills and sky beyond; Mabel M. Woodward's "Road Through October Woodward's Road Infough October Woods," and her "Normandy Market," full of life and color; Robert H. Nis-bet's "Polish Family" at work in the fields; Antonio Cirino's "Hill Sentinel," Paintings, Sculpture and Prints" at the a poem of winter, admirably handled, Providence Art Club has brought out the and his "At Low Tide," one of the finest canvases in the gallery; Stacy Tolman's "Winter"; J. J. Enneking's "In the Morning Hours"; C. Gorden Harris's "Grey Winter"; Stephen W. Macomber's "Winter," and August Satre's "South County Landscape.

Wilfred I. Duphiney's portrait of 'Clarence," the Art Club factotum, is a creditable performance. Other portraits are by R. H. Ives Gammell, John R. Frazier, Marion K. Carry, Margaret Fernald Dole, Eleanor Standish Scott and Mabel Lisle Ducasse, and there are two exquisite nudes by Helen Watson Phelps, "The Blue Room" and "Opal." Phelps, "The Blue Room" and "Opal." Others represented are Gino E. Conti, Mary Stafford Frazier, who shows exquisite flower studies, as do Edith Jackson Green, Florence Giviens, Exene Meyersahm, Polly Nordell, Harry Wetherald and Stacy Tolman; and there are block prints by Eliza D. Gardiner; an "Interior" by Helena Sturtevant and still life studies by Elizabeth B. Anthony, R. M. Don Dero, Frederick R. Sisson and Lillian E. Swan

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### Brownlow Paintings To Be Sold at Christie's

(Continued from page 1)

exhibited twice at the British Institution and once at Nottingham Castle. Another of the Titians, "Young Man Drinking," is from the Borghese Palace Collection, Rome, and was brought to England by Mr. Fagan in 1817 and purchased by Sir Abraham Hume. It was exhibited at the British Institution in 1816. A third Titian, the Portrait of Philip II of Spain, Philip's sale of Mr. Champion's pictures the possession of Mr. Buchanan.

The full length portrait of the Hon. John Cust and the Hon. Henry Cust by John Hoppner is the most important work of the English school in the Brownlow collection. This painting was exhibited at Birmingham in 1903 and is noted in the McKay and Robert's publica-

tion, page 61.
A Pordenone, "Portrait of a Gentle-A Porteinne, Portrait of a Gentleman," came originally from the Borghese collection and was purchased by Lord Brownlow from Mr. Fagan in 1817. This work has twice been exhibited at the British Institution. Antonio Mor, the "Portrait of Sir Tho-Antonio Mor, the "Portrait of Sir Thomas Gresham," founder of the Royal
Exchange, was purchased by Lord
Brownlow at Phillip's sale of Mr. Champion's pictures in 1810 and was before
that in the possession of Mr. Buchanan.
Other of the Brownlow paintings
which appear to be of relatively minor
interest include works by Boucher, Joos
van Cleve, Domenichino, Marc Gheeraedts. Frans Hals. Bernardino Luini,

dts, Frans Hals, Bernardino Luini, Mierevelt, Pintoricchio, Rubens, Teniers, Van de Velde and de Vries.

In addition to the twenty-seven lots from the Brownlow collections, several other consignors contribute paintings of varying interest to the sale. In the property of Walter Burns, Esq., is a Goya entitled "The Sermon," from the Alphonse Kann collection and exhibited at the Magnasco Society exhibition in 1925. In the property of Major John Winstanley Cobb are two Gilbert Stuarts, one a portrait of Crawford Davison, Esq., the author of A Journal of an Excursion made to the Continent of America commencing November, 1789," and a portrayal of Ralph Winstanley Wood. Two Francis Wheatley portraits in the same property are listed in the

Roberts publication.
Listed merely as "The Property of a Lady," is Romney's "Lady Hamilton" as "Cassandra," which was acquired from the Greville collection in 1810. A Raeburn portrait of George Bruce comes from the collection of Dr. C. du Riche Preller, whose wife was grand-daughter

of the sitter. Another interesting item in the sale is a Moroni, "Portrait of a Nobleman," which is being sold by Lord Stalbridge. The painting is signed with initials and dated 1563.

From the collection of Mrs. Edward Bryce comes a Sir Joshua Reynolds, "Portrait of Princess Caroline Matilda," afterwards Queen of Denmark, which is listed both in the Graves and Cronin publication and in Sir Walter Armstrong's Sir Joshua Reynolds.

The remainder of the catalogue contains largely items of minor interest among them drawings by Daniel Gardner, Canaletto, Lancret and Correggio, a Nicholas Maes, a Van de Velde, a Dirk Hals, a Sustermans, a Nasmyth, a Francis Cotes and a number of paintings shed names not seem to have merited much discussion upon the part of the cataloguer.

### LITTLE GALLERY **SHOWS ANTIQUES**

Antiques and decorative objects recently secured by Mrs. Bowdoin Europe are now on view at the Little A set of four lacquered Persian doors with flower and bird orna-ment, are charming examples of Near Eastern delicacy in the decorative arts. In Italy Mrs. Bowdoin secured a large number of finely carved frames and mirrors, ranging from a rectangular specimen of great simplicity to an interesting example of capricious rococo decoration, enhanced with green and gold lacquer. A stucco relief plaque of the Virgin and Child and several finely wrought pieces of Italian XVIIIth century silver are also notable.

Some colorful examples of modern Italian pottery and a selection of exquisite glassware are also on view,

### Baron de Cosson Armor Collection To Be Sold at Sotheby's on May 14th

(Continued from page 1) rare Italian fencing rapiers. There is a fine group of cup-hilt rapiers, including one with the Morsbach mark, a Sicilian specimen of the early XVIIth century and an interesting example originally from the Laking collection, bearing the name of Sebastian Hernandez, the well known blade maker. In this group are also weapons made by the Piccininos-a XVIIth century rapier by Antonio, who worked in the castle of Milan, and an was purchased by Lord Brownlow at example of the work of the XVIth century Federigo, which comes from the in March, 1810 and was before that, in Duc de Dino collection, as does another large oval pommel. Undoubtedly the finest thing in this group is the remarkable rapier by Claude Savigny, who worked for the French king in the XVIth century. Sir Guy Laking has illustrated this sword in Volume IV of his publication, and accepted the attribution to Savigny who made richly decorated swords in Tours from about 1578-1595.

The group of swords affords represpecimens, the falchion or malchus, the schiavona, the cinquedea, the hunting sword, the estoc, the landesknecht sword, the Tyrolese sword, the Spanish "montante," the ceremonial sword, a boar sword, etc. A very fine Milanese sword of the early XVIth century in this group is of rare form and of the type of the famous Caesar Borgia sword. It has been described by Sir Guy Laking in Vol II of his publication. A rare Vene-

tian specimen from about the middle of the XVth century is of the type of weapon made for the Council of Ten published the magnificent German salade liest type, about 1440, bears the mark of and preserved in the Ducal Palace at of the present collection, of grand form the maker, Lionardo, twice written in Venice. There are very few of these swords in private collections. An inscribed sword made in Italy in the middle of the XVth century bears, in addition to the mark of the Arsenal of Constantinople, a religious inscription in Gothic letters. Other notable items include an exceptional German XVth century boar sword in perfect condition, a fine German XVth-XVIth century ceremonial sword from the Reisman, Franfine rapier of the swept-hilt type with chetti and Sangiorgi collections, a Spanish XVth century montante from the Gozena collection in Seville, a charming Austrian XVIth century sword from the Thill collection in Vienna, and a rare cinquedea of very unusual type, the pom-mel coated with plaques of ivory and quillons arched in the form of a new

Notable in the group of armor is a rare circular shield which came from the Royal Castle of Valentino at Turin and is illustrated in the catalogue of the sentatives of the most interesting historical types, including the two-handed teresting breastplate for tilting, Italian of the XVth century, which came from the palace of Count Pasolini at Cesena.

of the XVth century, very similar in Charles V. This piece which came from

form and make to a specimen in the the collection of the painter, Fortuny, Whawell sale. This specimen, very bears the marks of Milan, of the armorgraceful and typical in form, has been ers Missiglia, and also has the XVth cenillustrated by Sir Guy Laking in Vol. tury cross keys. It has been illustrated II of his publication. Laking has also by Laking. An Italian armet of the earand admirable workmanship. This piece full. This specimen is quite unique as is probably of Augsburg make and bears as a mark a Gothic K, perhaps for a member of the Kolman family. This fine piece came from the Soyter collection at the Maximilianeum at Augsburg.

Also notable is a very fine bevor of a salade, which came from the armory of

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### Marius Paulme Collection of Drawing and Sculpture in Georges Petit Sale dated 1778 realistic

drawing by Clodion, two Debucourts which should command high prices, an interesting Dumonstier, nineteen Fragonards, including the figure of a woman of charming quality, a Greuze, an extremely rare Houdon drawing of a sculptural project, some good Huets, three fine pas-tels by La Tour and charming reflections by Lavreince of XVIIIth century life in France.

In the second session, Lemoine is represented by a number of characteristic portraits. There are, in addition, a signed portrait drawing by Masson, charming landscapes by Moreau the Elder, meticulous panoramas by Moreau le Jeune, a Pajou drawing for a projected statue of the Duke of Orleans, still lifes by Oudry, a fine Perroneau pastel, signed and dated a fine Perroneau pastel, signed and dated 1746, which bears a distinguished pedigree, studies for a portrait by Rigaud and a charming series of drawings by Hubert Robert, interest in whom has recently been revived by the exhibition held the master. in Paris. The soft and essentially feminine art of Rosalba Carriera is fully examplified in three characteristic pas-

tels, which seem vapid when compared with the delicate, yet energetic line of the St. Aubins which follow them in the catalogue. There is a pastel of Madame Elizabeth by Vigee Lebrun and five Watteaus of varying quality, among them a charming study in sanguine for "L'Ile Enchantee."

Among the sculptures which form the third session of the sale are a number of items which should command high prices. There are thirteen Clodions, many of them signed. Among the most interesting are the bust of a satyr, a child satyr carrying a basket of fruit, a charming amorino symbolizing winter, two architectural panels with allegorical sub-jects, a vase, the mausoleum of "Ninette," and a group of bacchantes and satyrs dancing. There are three Falconnets, a group in Sevres biscuit of schoolmaster and pupils, an unsigned terra cotta group, "L'Amour prie Venus de lui rendre son carquois," and a charming bust of a young girl which has been attributed to

strangely with the tender modeling of the bust of an unknown child, also in the original plaster and likewise one of the gems of the collection. Of lesser importance, but of great interest is a plaster statuette from the atelier of the master for "La Frileuse." This is a proof of one of the models of the original figure. There is also a small sketch for this same sculpture which differs considerably in many details from the definitive work. Two Pigalles, the bust of Jean Rodolphe Perronet and the bust of a little girl are also notable as is the Carpeaux "Frileuse" in white marble.

### Figures on Portland Vase Interpreted by Pro. Granger

LONDON.—A new theory as to the meaning of the figures on the famous Portland Vase, which is to be sold at Christie's on Thursday, May 2nd, has been put forward by Professor Frank Granger, of University College, Not-tingham, reports the Morning Post of London.

Professor Granger suggests that the figures may even have a Christian sig-nificance and be symbolical of Birth, Death, and Immortality

According to the old view, which is given in the catalogue of 1786, when the vase was purchased by the third Duke of Portland for 980 guineas, the vase was the "identical urn which contained the ashes of the Roman emperor, Alexander Severus, and his mother, Mammaea, which was deposited in the earth about the year 235 after Christ."

In the catalogue of the present sale it is stated that the connection between the vase and the sarcophagus rests on two "baseless conjectures, (1) that the figures on the lid of the sarcophagus represent Alexander Severus and Mammaea, (2) that the design on the vase represents the birth of that Emperor."

Professor Granger now suggests that this criticism of the earlier London tradition goes somewhat too far, and advances as proof that the figures on the lid of the sarcophagus do certainly represent Mammaea, and probably Alexander Severus, and emphasizes their resemblance to busts of the Emperor and his

mother in the Louvre. Evelyn, in his diary, states Professor Granger, reports the "two cumbent figures of Alexander and Mammaea," November, 1644. There is an instructive coincidence in the fact that Evelyn at Rome was under the protection of Cardi-nal Francesco Barberini, who founded the Barberini library, which was the home of the Barberini vase."

"Alexander Severus, in the spirit of Neo Platonism," he writes, "combined Alexander's mother, many worships. who gave birth to the Emperor in a Syrian temple of Alexander the Great, was inspired to add the name of Alexander to the other names of her son, whose birth she interpreted in the spirit of the legend about Olympia, the mother of Alexander the Great, Mammaea, who came under the influence of Origen, the Alexandrian heretic, influenced her son.

### l'Aulne, minister of state from 1727-1781, in the original plaster, and signed and dated 1778. It is a powerful and sternly realistic depiction which contrasts Is to Be Tried Again

Duveen's attorneys to dismiss the complaint brought against him by Mme. Andrée Hahn was denied on April 13th by Supreme Court Justice William Harmon Black. The suit was brought against Sir Joseph for damage of title, Mme. Hahn claiming that the sale of a picture in her possession, said to be by Leonardo da Vinci, was stopped by Sir Joseph's declaration that the picture was

A motion submitted by Sir Joseph \$500,000, lasted four weeks, included testimony by many of the foremost English and European experts and ended when, after fourteen hour's deliberation, the jury disagreed. for the retrial. No dates have been set

In his written opinion, denying the motion to dismiss, Justice Black cited Sir Joseph's testimony, standards of criticism and expert methods. He does not seem to have been greatly impressed, from a legal point of view at least, with the value of the testimony introduced. "I am constrained to hold," he wrote, "that there was sufficient evidence before the The trial of the suit, which was for jury to enable them to render a verdict.

A. H. BUTTERY, NOTED

LONDON.-According to the London

Daily Telegraph, a memorial service for

o'clock on April 3rd, the hour at which

Mr. A. C. R. Carter writes: By the

death of Mr. Buttery, the world of art

ginning his professional career, many

years ago, as a picture "restorer," he soon grew to be uncannily adept in see-

ing beneath the surface of dust and age -and in finding touches alien to the

original painting. The National Gallery

authorities discerned his talents, and to

duty of treating many famous pictures

suffering from time and neglect. The

knowledge which he derived from these

careful exercises developed his natural

flair, and he became authoritative in

This power of vision caused him to

grow courageous as a professional col-

lector, and a typical example of But-

tery's "finds" was the Rembrandt picture

in a sale at Christie's in December, 1911.

Catalogued as a portrait of Rembrandt's

father, this painting had much exercised

the quidnuncs on the view-days. Buttery

believed in its genuineness, but, because it was a version of a well known por-

trait in the Neumann collection, he could not persuade his associate at the time to

speculate with him in bidding for it. Keeping his own counsel he asked a

small dealer to act for him at the sale, and the portrait was duly bought by him

at the very moderate price of 210

by the frame. At once he went to Berlin,

showed the portrait to Dr. Bode, who declared it to be indubitably by the mas-

ter. In a few days a Berlin dealer gave £9,000 for it (Buttery had asked £10,000), and he, in turn, sold it to the Buda Pest collector, Marcel de Nemes,

Taking it home, he began to clean the portrait, and soon found Rem-brandt's monogram, hitherto concealed

of the Old Masters.

guineas.

RESTORER, DIES

PARIS.—Some months ago, reports the New York Herald of Paris, frenzied sightseers petulantly stamped their rub- Mr. Ayerst Hooker Buttery was held at ber heels on the marble floors of the St. James's Church, Piccadilly, at eleven Louvre as they trotted from gallery to gallery in a vain effort to find the Vénus cremation took place at Golder's-green. de Milo or the Mona Lisa, or anything else for that matter. Guardian after guardian, when consulted, displayed a loses a man of remarkable gifts. Bestolid indifference-a magnificent ignor-

The thing was preposterous! A fine indignation burned in the bosom of many a tourist from the hinterland. Steps

their way.

M. Verne explained that the ignorance judging the varied styles and methods guardians was due to the fact that they were all chosen on the basis of their war record and were not required to know the mysteries of art. So long as they kept the objects in their particular gallery from disappearing from the walls, that was enough. Now, however, they have been carefully trained and, by are learning to satisfy the most exacting

so often was with the use of classical symbols, we may discern with some probability some such intention as the following. On the one side, Mammaea is greeted by Alexander the Great on the steps of his temple, and the scene in-dicates the mysterious birth of Alexander Severus.

"On the other side Mammaea, in the attitude of the sleeping Ariadne of the Vatican (whose arm was encircled by a serpent), holds an inverted torch which might denote sleep. But the Fate, Clotho, with her spindle, seated behind Mammaea,

gives a funeral meaning to the torch.
"The base of the vase," adds Professor
Granger, "represents a youth in a Phry-It is possible to regard their joint rule which for twelve years (A.D. 222 to 234) gave toleration to the Church, and preace and prosperity to the Empire peace and prosperity to the Empire rand, the descent into Hell. Him an imaginative believer might well identify with Christian government known to the first Christian government known to the world.

"If, therefore, we approach the subjects represented on the vase in the light" with Christ, an identification for which there are many precedents. The vase thus may stand for Birth, Death, and Immortality."

### LOUVRE GUARDIANS LEARN ABOUT ART

should be taken!

M. Henri Verne, director of the Naional Museums and the Ecole du Louvre, Buttery was entrusted the responsible took them. He undertook the education of the guardians. Now they know "everything" and with the greatest ease they send the happy-faced tourists scuttling on

hat formerly existed in the ranks of the a system of rotating their positions, they

of early Christian art, combined as it

for £20,000. Fetching rather more in 1913 when the de Nemes pictures were sold in Paris, it was bought for Mrs. L. Kimball, of Chicago. At an Oxford Convocation in November, 1927, the thanks of the University were accorded by decree to Mr. Buttery, who, in addition to many generous gifts in the past, had presented to the Ashmolean Museum a portrait by G. B. Piazzetta, a picture of great value, especially in view of the revived interest in Italian art of the XVIIIth century.

nish Galleon-Casa Fuca, 1650 by M. Elizabeth Pric

## Decorative Art by M. ELIZABETH PRICE

The group of decorative art by M. Elizabeth Price, done in the Italian manner on panels prepared with gesso and red clay, is most interesting. She takes delight in the rendering of flowers against silver and gold background—also in the portrayal of ships, a type of which is shown above.

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**PEKIN** 

### Metropolitan Museum Acquires Two Chinese Paintings, Probably Sung

By ALAN R. PRIEST

has lately acquired, through the generosity of George D. Pratt, two Chinese ing and harmless opinions, probably not paintings of excellent quality. The dat- far from the truth. ing of both Chinese and Japanese paintings, however documented, is a delicate tributed to Hsi-chin Chö-shih of the Sung business, and honest experts may well dynasty (A.D. 960-1280) and is said to tremble like Shelley's autumn leaves at be an imaginary portrait of the young the thought of what their testimony will scholar, T'ao Hung-Ching. T'ao Hungread like when collectors of Oriental Ching was born in the 29th year of Yuanpaintings follow the illuminating precedents in other fields of art, and give them an airing in the public courts. If a Chinese painting is inscribed and signed, the pitfalls of judgment are increased two-fold. Even if the expert can read and write Chinese, does that enable him to the master of the sixth generation of the Kana-school who died in the 11th year. say of a surety that the writing and signature are those of the person they profess to be? Supposing that he has at fifty-four years old. The certifying paper firty-four years old. The certifying paper is by Sho-Sen-Yin (Kano-Masanobu), that the ink and the silk are very like those of a given period, does that prove that the signature is real? If, for instance, a Chinese were studying American painting and came for the first time upon the name "Copley," would any amount of squinting through a magnifying glass or of portentous sighing inform him that the name "Copley" was actually written by Copley himself? It would not, and neither do the names Mi Fei and Ma Yuan (to mention two of our mention to say the master of the eighth generation of the Kano school, who died in the 13th year of Meiji (1880), when he was fifty-four years old. We master of the eighth generation of the Kano school, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the eighth generation of the Kano school, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the eighth generation of the Kano school, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the stano school, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the eighth generation of the Kano school, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the eighth generation of the Kano school, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the stanoschool, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the master of the master of the stanoschool, who died in the 13th year of Meiji (1880), when he was fifty-fight master of the maste and Ma Yuan (to mention two of our favorite Chinese artists) prove that these artists wrote them. In such matters, the and I believe to be late Sung, or very only possible procedure is to find one authentic painting by a given master and to compare with it all others attributed ered as art by the Chinese and openly authentic painting by a grown and authentic painting by a grown are decompared with it all others attributed to compare with it all others attributed to that master; it would be pleasant to see this done at least once. To insist upon such a procedure would seem childish to students of Italian art, who have practiced the comparative method for so long, but it is necessary to do so in the field of Oriental art, where the sorting of and charming representation of a scholand of Oriental art, where the sorting of and charming representation of a scholand of Oriental art, where the sorting of the comparative method for so long, but it is necessary to do so in the field of Oriental art, where the sorting of the comparative method for so long, but it is necessary to do so in the sorting of the comparative method for so long, but it is necessary to do so in the sorting of the comparative method for so long, but it is necessary to do so in the sorting of the comparative method for so long, but it is necessary to do so in the sorting of the comparative method for so long, but it is necessary to do so in the sorting of the comparative method for so long, but it is necessary to do so in the sorting of the chinese and openly shifted at by most Western critics. We the name of William Simpkins of Boston made and signed a pear shaped tankard of pre-approximation of the comparative method for so long, but it is necessary to do so in the sorting of the comparative method for so long the comparative method for so lo field of Oriental art, where the sorting of paintings of a period which extends over arly gentleman than our portrait. It some fifteen hundred years (if one may has the clarity and simplicity of a Holand charming representation of a scholarly gentleman than our portrait. It has the clarity and simplicity of a Holbein's vigor. The Horse and Willow Tree in the may infer that the author thinks that when an expert pronounces an Oriental painting to be by this or that painter, he had better be careful—some impish person might hale him into court and say, "How do you know?" and then where would he be?

Incredulity may be pushed even further.

Incredulity may be pushed even further.

In and charming representation of a scholarly and simplicity of a Holbein's vigor. The Horse and Willow Tree in the Moonlight is of a different order of things. It is, I think, a Sung painting. Its attribution to Chi Chên of the Sung dynasty is a manner of classifying it—that is all. Chi Chên was the great competitor in art of Fan Kuan, one of the famous artists in painting of the Sung dynasty. For this painting of the Sung dynasty. For this painting a convenient of the singular competition of a scholar arily gentleman than our portrait. It is may be didede-camp to Baron von Steuben durally in the American Revolution.

To collectors of old silver the Irish bowl will be of especial interest. It is marked M. W. for Matthew West, a silversmith whose work is recorded in the assay offices at both London and Dublin.

Gallery E 10. The Boston scroll is of competitor in art of Fan Kuan, one of the famous artists in painting of the Sung dynasty. For this painting a convenient

Incredulity may be pushed even further. Granted that a native of China or Japan has advantages of birth and environment over Western critics, does he not face almost exactly the same problems? I, an American, must compare the supposed signature of Copley with an authentic signature of Copley before I can even offer an opinion. Is it too much to ask that the Oriental critic do the same with the signature of Mi Fei? Furthermore, until lately, Oriental critics have never made use of photographs for comparison, and the learned treatises of the Sung and Ming dynasties, and in general of the Ch'ing, were made before the invention of the camera. Moreover, most of these treatises deal with the paintings of one collection (usually the authors' own) or with those he has seen (necessarily limited), and one can scarcely believe that even the great catalogues of Hui Tsung and Ch'ien Lung are entirely

Words like these should be roared over the radio at students and collectors of Oriental art (including the author) at least twice a year, to keep them properly

The two paintings in point are practically untrammeled by documentary evidence—a few credentials by Japanese

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critics and one seal too faded to be dis-In the Bulletin of the Metropolitan Museum cerned through any lens are all that have The Department of Far Eastern Art to be dealt with. We give these creden-

The first is the portrait. It is at-Chia of the Six Dynasties (A.D. 452).

dynasty. For this painting a convenient Boston Museum of Fine Arts, photo-graphs of which are on exhibition in to rest on. The execution is excellent.

### OLD SILVER GIVEN TO NEWARK MUSEUM

NEWARK-Fourteen pieces of Irish, English and American silver, three of them Sheffield plate and the rest sterling, have just been put on view in the main gallery of the Newark Museum. The collection, which contains some very choice examples of well known designers, is a gift to the Museum from Mr. Louis Bamberger.

A rare collector's item is the coffee biggin of Sheffield plate, which appears as an illustration in Bradbury's History of Old Sheffield Plate. The biggin is an early type of coffee percolator, made in three parts and with a charcoal lamp at

There are three English urns of the late Georgian period, the largest of them containing a silver cylinder in which an iron was placed to heat the water. It was made by Robins, a London silversmith and bears the hall marks of the "Worshipful Company of London Goldsmiths." All three are of the convenient aggregate and the silver aggregate in their period. tional egg shape popular in their period.

Another urn shows the style of orna-mentation introduced during Napoleon's mentation introduced during Napoleon's consular service when designs were adapted from Rome and the East. It is supported by four reeded legs topped by Egyptian heads. Two large lion headed masks with rings serve as handles. The tap has an old ivory finial.

Septimus and James Crespell, London silversmiths, are represented by a pair of sauce tureens with festoons in re-Hall marks for the year 1776

one of the oldest pieces in the collection is a 1750 porringer signed with the name of William Simpkins of Boston David Henchman of Boston made

is of a single horse depicted without any comparison may be made with the great further intention than that of showing a Kao Tsung scroll (1127-1163) in the horse and a willow tree in the moon-

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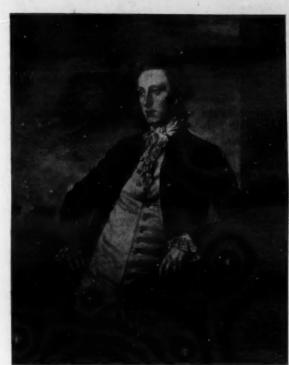
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### Signed Athenian Krater Acquired By Metropolitan Art Museum

By GISELA M. A. RICHTER

An Athenian red-figured krater (or vase for mixing wine and water), about Olympian deities and the hero Herakles, two feet in height, is a magnificent piece. of pottery lately acquired. Unfortunately the neck he divided into two panels with it is not in good condition, for it was athletes practicing, in various attitudes broken in many pieces and has had to be put together with restorations of miss-ing parts; moreover the glaze and the trasted in composition, are effectively framed by decorative bands of palmettes, lotos flowers, and tongues; and the volute surface of the terracotta have suffered handles are enriched with ivy patterns. Considerably in places. But the imposing size, the beautiful proportions, and the and taste.

plied the painter with two chief fields for decoration-the body and the neck. In the Bulletin of the Metropoliton Museum The broad frieze round the body Polion utilized for a continuous picture of all standing quietly in statuesque poses; of motion. These pictures, admirably con-

effective. Further more it has that highly prized thing in a work of art—a genuine signature: "Polion painted it."

Polion is a new name among vase painters. As we have no Vasari to turn to for information regarding him, we must learn all we can from this one surviving work which he proudly signed.

The curving surface of the vase sup-

and a handsome embroidered coat over a the other panel are jumpers with jumpchariot for his musical contest with the athletes and trainers. The whole is sinpresumptuous Marsyas? As he is a god, gularly attractive in its lively simplicity. his victory is foreordained, and a little Nike hovers above holding a laurel spray. and Herakles wearing the lions' skin and thin, flowing lines, and the delicate drawholding the club, large eyed and somewhat overcome by the august company of Olympians. Finally come three magnificent figures - Dionysos, with his thyrsos and wine cup, Hera holding the royal scepter, her hand raised in salutation, and Zeus, with a scepter to match that of his consort. The names of the

the kithara which his mother Leto is right and left are the winning posts and kraters-one with youths (in Naples),

date about 420 B.C. The multitudinous atids and the Nike balustrade. The exincisive line, has given place to this softer show. The old notion that such parts conception with quieter subjects and amazingly delicate technique. Though we to be abandoned. miss the old vitality we find some com-

handing to him; he wears a laurel wreath the trainers with their forked sticks. On one with Leda, Castor, and Pollux (in Bonn), and one with satyrs (in this long chiton. Is he about to depart on the ing-weights, a disk thrower, and other Museum), a stemless cup with athletes and trainers (also in this Museum), and perhaps a small pointed amphora (in The style of the paintings points to a Berlin) with women dressed in soft tunics. Some of the athletes on our cup Behind Leto is Poseidon with his trident, little folds of the garments, indicated by correspond closely to those on the signed krater in pose and drawing, and on the ing of the faces relate Polion on the one hand to the Meidias painter, on the other to the sculptors of the Erechtheion karying and carelessly drawn. Evidently even good painters were responsible for sloppy uberant, pungent style of early red-figured work when they had speedily to decorate painting, with its gay themes and incisive line, has given place to this softer show. The old notion that such parts

Polion, then, rises from the oblivion in size, the beautiful proportions, and the fine style of the paintings make it highly effective. Further more it has that highly prized thing in a work of art—a genuine signature: "Polion painted it."

and taste.

Let us examine the paintings more be no doubt of their identities, except that of Apollo for whom the inscription is a four-horse chariot. Hermes, with winged feet, is holding one horse by the signature: "Polion painted it."

pensation in an occasional enhancement, be no doubt of their identities, except that of Pheidian sculpture. We catch a glimpse of it in the regal figure of our part of the Vth century. He appears as a many-sided artist, one who attempted a variety of subjects, decorated colossal quiet, stately Hermes.

A vase with a signature naturally becomes a starting point for other attributions. On the strength of our krater, J.

D. Beazley has attributed to Polion four, did not remain untouched by the splendor

possibly five, other vases; three bell of contemporary sculpture.



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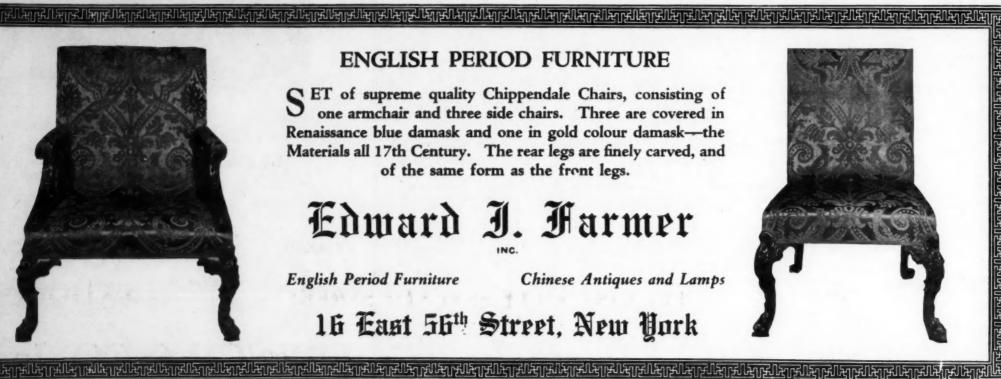
ET of supreme quality Chippendale Chairs, consisting of one armchair and three side chairs. Three are covered in Renaissance blue damask and one in gold colour damask—the Materials all 17th Century. The rear legs are finely carved, and of the same form as the front legs.

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### Early XVIIth Century Dutch Room Given to Pennsylvania Museum

of Art through Edward Bok's gift of a termes on fluted shafts, the masks having Dutch room to the Pennsylvania Mu-seum. Announcement of this acquisition

A great carved oak is the chief
piece in point of size and decoration. Its was made by J. Stogdell Stokes, a trustee of the Museum.

"The room which the Museum obtained through the generosity of Mr.

"In addition," Mr. Stokes said, "the elements of the room obtained include a ceiling of heavy beams of oak, a polished

Bok, Mr. Stokes said, "came from the well known and ancient brewery, "T Scheepje' (Little Ship), on the Spaarne tery. One side of the wall is completely panneled in small recessed divisions. Fluriver in Haarlem, Holland. The friendly atmosphere of the Dutch home will actually live again when this splendid oak and plaster interior is installed with

of particular interest," Mr. Stokes exof particular interest," Mr. Stokes explentifully used as a lining of walls for plained, "because they represent the best the sake of warmth and decoration. examples of the High Renaissance style which made its appearance in Holland and Germany much later than in Italy

The details of the room include a great chimney piece which is the out-

PHILADELPHIA.—The quaint beauty of early XVIIth century Holland will live again in Philadelphia's new Museum

usually rich, with fluted drums above a band of warriors carved in the classic manner and topped with composite caps. Across the oak lintel are a series of

ted pilasters carry up from the floor at

oak and plaster interior is installed with appropriate furnishings, on the display floor of the new Museum on the Parkway.

"Built in 1698, the house and room are of particular interest," Mr. Stokes expected by the particular interest, and the particular examples of the Renaissance are to be found in Friedrichbau at Heidelberg and the Peller house at Numberg. While in Italy little or no wood paneling was used owing to the warmth of the climate; in the North wood was a living of walls for lightly used as a living of walls for lightly used as a living of walls for lightly used as a living of walls for lightly used to the hundreds of the hundreds of the particular interest.

"When this room is installed in the Museum," Mr. Stokes said, "visitors will find that its furnishings and atmosphere suggest the Pennsylvania German rooms usual picture of the early period of Dutch prosperity, when a flourishing trade with the Indies and China brought wealth and leisure with the resultant wealth and leisure with the resultant taste for the arts as a compliment to English and American rooms which were installed and opened last spring.

"We have been encouraged," Mr. Stokes said, "by the widespread insistsandstone columns at either side are un- ceeding as rapidly as possible, believing gramme.'

### ART-MUSIC CENTER TO BE ERECTED

Plans have been completed, according to *The New York Times*, for a forty-story building to be erected at the northwest corner of Fifty-eighth Street and Sixth Avenue by the Park Sixth Avenue Corporation, of which William H. Silk

president.
The new structure, which is expected to cost \$10,000,000, will occupy a plot fronting 100.5 feet on Sixth Avenue, 53 feet on Fifty-ninth Street and 125 feet on Fifty-eighth Street. According to a statement issued on April 13th by the builders, who also control the Barbizon apartment at 140 East Sixty-third Street, the structure will have all the features of an art and music center-studios, recital halls, salons and galleries—as well as residence and club facilities. It is to open some time during the coming winter, and will be known as the Barbizon-Plaza Art-Music-Residence Center.

art for the education, pleasure and enlightenment of the hundreds of thousands of visitors to the new Museum.

"Generous support has already been given the Trustees," Mr. Stokes, who was chairman of the Museum Fund, stated, "and the opening of the Gothic and Romanesque wing in the fall will show some of the unrivaled acquisitions which have been made possible. As announced last year, an unrestricted en-dowment fund of \$15,000,000 is now needed in order that the Museum may purchase works of art when they are placed on the market and so that the Trustees may operate the building adestanding feature. It has a capacious opening and is backed by blue and lavender Delft tiles and is painted with scenes of boats, flowers and birds. Two project will take time but we are project will take time b

ture in residence and studio ideas and STAINED GLASS FOR will combine every possible professional and residence facility for artists, students, musicians, artistic organizations, cultural and civic groups and the general patronage of a residence club or hotel.

The operators of the Barbizon, which houses the national headquarters of the Junior League, the clubrooms of the Wel-lesley, Barnard, Radcliffe, Mount Holyoke and Cornell college alumnae associations, the Arts Council of the City of New York and other similar groups, have un-dertaken the new project as the result of the success which met the cultural programs of the present Barbizon.

The site of the Barbizon-Plaza was lected, according to William H. Silk, because of its location in the musical area of the city, its proximity to the most important music and art institutes, in-cluding the proposed Metropolitan Opera House, and because of its good transit and traffic situation.

The plans of the architects, Murgatroyd & Ogden, call for three floors of shops, arranged in arcades similar to modernistic European display promenades. Ex-ecutives will be in charge of various activity departments, among which will be a complete musical department, which, in addition to agranging for the regular in addition to arranging for the regular series of Barbizon-Plaza musicales and concerts, will give assistance to new artists.

The main concert auditorium will be of unusual design. It will have a par-quet floor, balcony and boxes and modern stage equipment.

Mr. Silk said in connection with the Barbizon-Plaza announcement:

"Our experience with the Barbizon has indicated clearly the demand for a residence. The need for home atmosphere and cultural activity within a residence building also has been demonstrated definitely. It is our desirect to provide a club residence for men and women, with

## **ENGLISH MUSEUM**

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#### STUDIO NOTE

A two-man exhibition of paintings and watercolors by Frank M. Armington and Caroline Armington was held at the Durand-Ruel Galleries in Paris from the definitely. It is our design to provide a club residence for men and women, with a convenient and highly cultural modern art and residence center."

Land to the 13th of April. Paintings, watercolors and drawings were shown by Frank Armington and watercolors by Caroline Armington.

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PICTURE FRAMES

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### Signed Athenian Krater Acquired By Metropolitan Art Museum

By GISELA M. A. RICHTER

In the Bulletin of the Metropolitan Museum

An Athenian red-figured krater (or vase for mixing wine and water), about two feet in height, is a magnificent piece. of pottery lately acquired. Unfortunately it is not in good condition, for it was broken in many pieces and has had to be put together with restorations of miss-

ing parts; moreover the glaze and the surface of the terracotta have suffered considerably in places. But the imposing size, the beautiful proportions, and the fine style of the paintings make it highly effective. Further more it has that highly prized thing in a work of art—a genuine signature: "Polion painted it."

Polion is a new name among vase paint-As we have no Vasari to turn to

The curving surface of the vase sup- The latter stretches out his hands to take in a boxing bout, and runners sprinting;

plied the painter with two chief fields for decoration-the body and the neck. The broad frieze round the body Polion utilized for a continuous picture of Olympian deities and the hero Herakles, all standing quietly in statuesque poses the neck he divided into two panels with athletes practicing, in various attitudes of motion. These pictures, admirably contrasted in composition, are effectively framed by decorative bands of palmettes, lotos flowers, and tongues; and the volute handles are enriched with ivy patterns. The whole is typically Greek in content and taste.

Let us examine the paintings more closely. First the picture with the divinities. On one side the chief motive
is a four-horse chariot. Hermes, with
winged feet, is holding one horse by the

From this impressive scene on Mount

Atherica the picture with the divinities, except that
of Apollo for whom the inscription is
glimpse of it in the regal figure of our
part of the Vth century. He appears
glimpse of it in the regal figure of our
part of the Vth century. He appears
the picture with the divinities. On one side the chief motive
is a four-horse chariot. Hermes, with
winged feet, is holding one horse by the

From this impressive scene on Mount

Oliveration and takes his place as a
distinguished vase painter of the letalism
of Pheidian sculpture. We catch a
glimpse of it in the regal figure of our
part of the Vth century. He appears
the picture with the divinities. On one side the chief motive
is a four-horse chariot. Hermes, with
which is a reflection, as it were, of the idealism
of Pheidian sculpture. We catch a
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of Pheidian sculpture. We catch a
glimpse of it in the regal figure of our
part of the Vth century. He appears
the picture with the divinities. On one side the chief motive
as a many-sided artist, one who attempted winged feet, is holding one horse by the head; alongside stands Athena in gala array, with helmet, shield, gorgoneion, nasium with its comely figures of young

A vase with a sign for information regarding him, we must learn all we can from this one surviving work which he proudly signed.

and spear; Artemis, identified by her quiver, holds the reins and a whip and turns round toward her brother Apollo. wound on hands and wrists, just engaging

the kithara which his mother Leto is right and left are the winning posts and kraters-one with youths (in Naples), and a handsome embroidered coat over a the other panel are jumpers with jumppresumptuous Marsyas? As he is a god, gularly attractive in its lively simplicity. his victory is foreordained, and a little holding the club, large eyed and somewhat overcome by the august company of Olympians. Finally come three magthyrsos and wine cup, Hera holding the royal scepter, her hand raised in salutation, and Zeus, with a scepter to match that of his consort. The names of the

nasium with its comely figures of young boys busily exercising. One of the two

The style of the paintings points to a Nike hovers above holding a laurel spray, date about 420 B.C. The multitudinous tunics. Some of the athletes on our cup Behind Leto is Poseidon with his trident, little folds of the garments, indicated by and Herakles wearing the lions' skin and thin, flowing lines, and the delicate draw- krater in pose and drawing, and on the ing of the faces relate Polion on the one backs of the three bell kraters are youths hand to the Meidias painter, on the other to the sculptors of the Erechtheion kary-ily and carelessly drawn. Evidently even atids and the Nike balustrade. The exnificent figures - Dionysos, with his uberant, pungent style of early red-figured work when they had speedily to decorate vase painting, with its gay themes and incisive line, has given place to this softer conception with quieter subjects and amazingly delicate technique. Though we miss the old vitality we find some comparticipants are inscribed; so there can pensation in an occasional enhancement,

> D. Beazley has attributed to Polion four, did not remain untouched by the splendor possibly five, other vases; three bell of contemporary sculpture.

handing to him; he wears a laurel wreath the trainers with their forked sticks. On one with Leda, Castor, and Pollux (in Bonn), and one with satyrs (in this long chiton. Is he about to depart on the ing-weights, a disk thrower, and other Museum), a stemless cup with athletes chariot for his musical contest with the athletes and trainers. The whole is sin- and trainers (also in this Museum), and perhaps a small pointed amphora (in Berlin) with women dressed in soft correspond closely to those on the signed good painters were responsible for sloppy

> which he has rested for over two thou-A vase with a signature naturally becomes a starting point for other attributions. On the strength of our krater, J.
>
> A vase with a signature naturally becomes a starting point for other attributions. On the strength of our krater, J.



### **ENGLISH PERIOD FURNITURE**

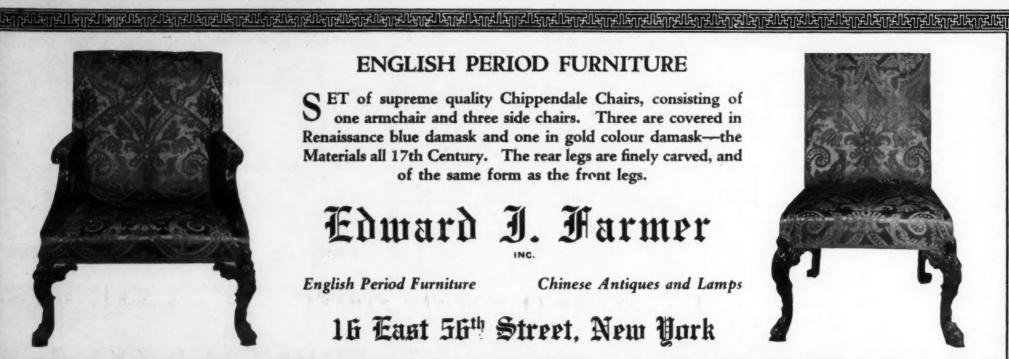
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### Early XVIIth Century Dutch Room Given to Pennsylvania Museum

Dutch room to the Pennsylvania Mu- a grotesque character. seum. Announcement of this acquisition tee of the Museum.

"The room which the Museum obtained through the generosity of Mr. Bok, Mr. Stokes said, "came from the well known and ancient brewery, "T Scheepje' (Little Ship), on the Spaarne tery. river in Haarlem, Holland. The friendly atmosphere of the Dutch home will intervals to an elaborate frieze of lozactually live again when this splendid enge panels surrounded by strap-work and plaster interior is installed with and masks." oak and plaster interior is installed with appropriate furnishings, on the display floor of the new Museum on the Park-

"Built in 1608, the house and room are of particular interest," Mr. Stokes explained, "because they represent the best examples of the High Renaissance style which made its appearance in Holland Museum," Mr. Stokes said, "visitors will Museum," Mr. Stokes said, "visitors will meaning the sake of warmth and decoration." and Germany much later than in Italy and France. The interior gives an unusual picture of the early period of Dutch prosperity, when a flourishing trade with the Indies and China brought wealth and leisure with the resultant taste for the arts as a compliment to

life."

The details of the room include a great chimney piece which is the outstanding feature. It has a capacious that the quality of the rooms and chiefs displayed be of the very best.

PHILADELPHIA.—The quaint beauty of early XVIIth century Holland will a band of warriors carved in the classic manner and topped with composite caps. live again in Philadelphia's new Museum Across the oak lintel are a series of Art through Edward Bok's gift of a termes on fluted shafts, the masks having

A great carved oak is the chief seum. Announcement of this acquisition piece in point of size and decoration. Its was made by J. Stogdell Stokes, a trus-fluted columns support a heavy, carved

cornice and flank the swinging doors.
"In addition," Mr. Stokes said, "the elements of the room obtained include a One side of the wall is completely panneled in small recessed divisions. Fluted pilasters carry up from the floor at

Similar examples of the Renaissance are to be found in Friedrichbau at Hei-delberg and the Peller house at Nurn-berg. While in Italy little or no wood paneling was used owing to the warmth of the climate; in the North wood was plentifully used as a lining of walls for

find that its furnishings and atmosphere suggest the Pennsylvania German rooms already opened to the public. The trus-tees of the Pennsylvania Museum, in carrying out their plan of installation, are securing only authentic interiors which are of the same high standard as the English and American rooms which were

opening and is backed by blue and lavender Delft tiles and is painted with scenes of boats, flowers and birds. Two sandstone columns at either side are un-

### ART-MUSIC CENTER TO BE ERECTED

Plans have been completed, according to The New York Times, for a forty-story building to be erected at the north west corner of Fifty-eighth Street and Sixth Avenue by the Park Sixth Avenue Corporation, of which William H. Silk

The new structure, which is expected to cost \$10,000,000, will occupy a plot fronting 100.5 feet on Sixth Avenue, 53 feet on Fifty-ninth Street and 125 feet on Fifty-eighth Street. According to a statement issued on April 13th by the builders, who also control the Barbizon apartment at 140 East Sixty-third Street, the structure will have all the features of an art and music center-studios, recital halls, salons and galleries—as well as residence and club facilities. It is to open some time during the coming win-ter, and will be known as the Barbizon-

Plaza Art-Music-Residence Center. The new building will mark a depar

that Philadelphia and its citizens want only the best examples of all periods of art for the education, pleasure and enlightenment of the hundreds of thousands of visitors to the new Museum.

"Generous support has already been given the Trustees," Mr. Stokes, who was chairman of the Museum Fund, stated, "and the opening of the Gothic and Romanesque wing in the fall will show some of the unrivaled acquisitions which have been made possible. As announced last year, an unrestricted endowment fund of \$15,000,000 is now needed in order that the Museum may purchase works of art when they are placed on the market and so that the Trustees may operate the building ade-An endowment fund quately

ture in residence and studio ideas and STAINED GLASS FOR will combine every possible professional and residence facility for artists, students, musicians, artistic organizations, cultural and civic groups and the general patronage of a residence club or hotel.

The operators of the Barbizon, which houses the national headquarters of the Junior League, the clubrooms of the Wellesley, Barnard, Radcliffe, Mount Holyoke and Cornell college alumnae associations, the Arts Council of the City of New York and other similar groups, have un-dertaken the new project as the result of the success which met the cultural programs of the present Barbizon.

The site of the Barbizon-Plaza was lected, according to William H. Silk, because of its location in the musical area of the city, its proximity to the most important music and art institutes, including the proposed Metropolitan Opera House, and because of its good transit and traffic situation.

The plans of the architects, Murgatroyd & Ogden, call for three floors of shops, arranged in arcades similar to modernistic European display promenades. Ex-ecutives will be in charge of various activity departments, among which will be a complete musical department, which, in addition to arranging for the regular series of Barbizon-Plaza musicales and concerts, will give assistance to new artists.

The main concert auditorium will be of unusual design. It will have a par-quet floor, balcony and boxes and modern stage equipment.

Mr. Silk said in connection with the Barbizon-Plaza announcement:

"Our experience with the Barbizon has indicated clearly the demand for a center of combined artistic activity and residence. The need for home atmosphere and cultural activity within a residence building also has been demonstrated building also has been demonstrated definitely. It is our desire to provide a 2nd to the 13th of April. Paintings, club residence for men and women, with a convenient and highly cultural modern Frank Armington and watercolors art and residence center.

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ANDHRA RELIEF, SECOND-THIRD CENTURIES A.D. CASING SLAB REPRESENTING A STUPA

Recently acquired by the Boston Museum

### Andhra Sculpture Acquired by Boston Museum of Fine Arts

reliefs and one Buddha head in the round Indian art; it corresponds exactly to the from Amaravati in the Indian Collection early kavya style in literature, and stands in the Museum of Fine Arts, Boston, midway between the monumental austerhave been added four Andhra sculptures, three by gift from Dr. Denman W. Ross and one by purchase. All four pieces are the Guptas. "casing slabs," that is, parts of the stone mantling of a Buddhist stupa. The

BOSTON.-To an important series of well be said to represent the zenith of ity of the earlier primitives and the more florid, though still magnificent art of

"The composition is framed below by a narrow frieze of running animals. largest piece bears a representation of a Above this is the stupa, the base of which complete stupa, such as that of which is hidden to the right and left by the the slab itself formed a part. Dr. railing, occupying a third of the total Ananda K. Coomaraswamy writing in the current Bulletin of the Boston Mu-railing, as usual, consists of a plinth, uprights, cross-bars, and coping (the Museum says of this piece: "Unfortunately, seum already possesses numerous examples the relief is much weathered; but it can of part of such railings from Awaravati be clearly recognized that a structure and Mathura). It is to be understood, such as this must have been a noble of course, that the railing is square in monument, and further, that in the relief plan and surrounds the circular stupa itself, the human figure is treated in a most accomplished manner, and with a profound understanding of pose and movement. Late Andhra sculpture may by means of gateways opening in the creation surrounds the circular stups within, so as to leave a considerable circumants. Miss Thedlow's "Girl's Dressing Room," and "Writing Room in the Country," by the Arden Galleries, both essays in modern decoration, are the

in front view and two in profile. The which rises the dome of the stupa. Both perfume bottles are delightfully original pily. basement and dome are covered with a touches. And if no modern bed-room is mantling of carved stone. The most im- complete without a Marie Laurencin, we portant panels, similar to those here described, are those immediately above the basement ledge. These usually illustrate a consecutive series of events, but in our relief the subject cannot be made

"Turning now to the back of the same slab we find another relief in a very different and distinctly inferior manner, placed upside down with reference to the relief already described. It is thus clear that it was never intended that both sides of the slab should be seen at once. As to the date of the work, it can only be said that it is certainly older than that of the front relief." It represents "The Bath of the Nairanjana," a subject of the greatest interest.

A second slab, dating from about A.D. 200, is enriched with two compositions framed and separated by two bands of lotus ornament. The horizontal lotus spray springing from the open jaws of a makara, Dr. Coomaraswamy points out, "exemplifies the great group of early Indian decorative motifs illustrating the water cosmology (origin of life in the water), a there quite unconnected with waters), a theme quite unconnected with Buddhism. The upper relief illustrates the Great Enlightenment; more specifically, it combines in one representation the assault of Mara and the Temptation by the Daughters of Mara."

The Buddha is represented by a throne cushions, and footstool with foot symbols beneath the Bodhitree. Two other pieces acquired at the same time as the two described are small and fragmentary, but significant examples of the Amaravati

### WOMEN DECORATORS AT GRAND CENTRAL

The Women Decorators' Club have selected as the theme of the 1929 spring showing "Summer in Town and Country." Some twelve members of this organization, pioneers in the interior decoration movement, have set up at the Grand Central Galleries small exhibits illustrative of such themes as "Directoire Morning Room in the Country,"
"Italian Loggia," "Girl's Dressing
Room," "Breakfast Room—Coffee for Room," "Breakfast Room-Coffee for Two," etc. The exhibition will be on view until April 27th.

The showing as a whole has suffered from rather severe space restrictions. The allotted display booths are scarcely larger than hall bed-rooms and those decorators given to spacious effects have been considerably hampered. The most attractive rooms are those in which the furniture is small and the number of objects severely limited. The Women Decorators appear to divide almost equally into the period school and the modernistic school and on this occasion it is the moderns who have put on the most spirited exhibits.

The Arden writing room with its simple gray desk, Dufy ceramic garden, discreet color and finely designed accessories, is an excellent example of livable modernism. There is nothing here that is eccentric or unlivable, no uncomfortable chairs or tricky adornments.

Marie Laurencin appears again in Ade line de Voo's "Corner in a Modern Bed-room," which despite its great crystal bottles on the gray dressing table, some-how fails in real distinction.

"Directoire Morning Room in the Country," by the Chintz Shops and Agnes Foster Wright, has some delightful details, but is marred by the use of three

middle of each of the four sides of the most successful booths in the show, with Victorian overtones, which with its railing, one such gateway being visible Miss Thedlow with her symphony of cross stitch pictures, charmingly decadent rose, ivory white and crystal has made sofa and beaded bell-pull has definite stupa proper consists of a high basement, every accent count, arranged her room personality. Diane Tate and Marian Hall level with the top of the projecting canopy with a delicate precision. The valence have also used the Empire motif efand visible above the rail-coping; the of mirror glass on the rose dressing table fectively in a room where emerald green top of this basement forms a ledge, within and the tiered shelves with capricious and curly maple furniture combine hap-

> The exhibitors include the following well known names: Arden Studios, Inc., suppose Miss Thedlow is not to blame. of which Mrs. James C. Rogerson, the president, is also president of the Club; Mrs. Kenneth Torrance, Mrs. Forbes McCreery, Thedlow, Diane Tate and Marian Hall, The Chintz Shops; Agnes Foster Wright, Mary Coggeshall-Jeanroster Wright, Mary Coggesnall-Jean-nette Jukes, Inc., Hettie Rhoda Mead, Mrs. Harriet E. Brewer, Gertrude Brooks, Adeline deVoo, Ruth Collins. Photographs of recent work are also shown by the following: Mary Linton Ackerman, Arden Studios, Inc., Gertrude Brooks, Nancy McClelland, Anna Ber-ringer, Mary Coggeshall-Jeannette Jukes, Foster Wright, has some delightful details, but is marred by the use of three or four chintz patterns in a small ensemble. Mary Coggeshall and Jeannette Jukes have done a late Empire room Rhoda Mead.
>
> Inc., Elsie Sloan Farley, Mrs. Forbes McCreery, Amy Sommers Phillips, Ethel A. Reeve, Inc., Irene Sidley of Chicago, Miss Sparks, Inc., Thedlow, and Hettie Rhoda Mead.



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### PERSIAN AND INDO-PERSIAN MINIATURE PAINTINGS

Knoedler Galleries

M. Knoedler & Company and Parish-Watson have joined forces in an exhibition of painting as developed in Persia and Mughal India from the XIVth to the XVIIIth centuries. The collection is of exceptional quality and includes specimens from several famous collections. To connoisseurs the greatest attraction of the exhibition will naturally be the rare group of illuminated pages done in Northern Persia early in the XIVth century as illustrations of a Jami alto the earlier period that one must turn for force and economy of statement.

The style remains essentially aristocratic throughout the XVth and XVIth centuries. Such things as the "Love Scene," in the present collection, a XVIth century work of the school of leries includes only four later than 1911. Mirak, shows the miniaturist lavishing delicate detail on flowering shrubs, trees, and garments without transgressing ever and garments without transgressing ever century. The dates are important for so slightly the tenets of exquisite taste. they mark a period in the painter's career thing it defines and each an essential The collection is highly representative, affording an opportunity to study the characteristics of the principal schools and periods. The fairy-tale imagination of the Timurid period is seen in a group of legendary scenes; the renowned school of Bihzad in representations of the life of Muhammad; the Sefavid period of the XVIth century in several subtly dethe XVIth century in several subtly de-lineated portraits, in a characteristic hunting scene, and in the delightful painting of a musician charming wild animals. The famous school of Riza Abassi takes its place with subtle por-traiture and figure painting. Among the signed Persian miniatures are several by Mu'in Musavvir, which come from the Engel-Gros collection, among them a portrait of Riza Abassi

among them a portrait of Riza Abassi, his master, formerly in an album in the possession of the Shah of Persia. From

the Sevadjian collection comes the portrait of a captive prince, signed by Bakr Guhur, a Sefavid artist.

The Indo-Persian group is finely representative of the related and yet quite racially characteristic school of miniature racially that developed in Mughal In painting that developed in Mughal In-

dia under the encouragement of the art-loving Akbar the Great. Here the XVIIth century works are in the majority and there are but two XVIth century specimens, battle scenes from the Bahram Daz and coming from the library of Shah Jehan at Delhi. Love scenes, exploits of the hunt, portraits of princes and warriors, an occasional leg-endary subject and above all, court scenes of Indian princesses and their attendants occupy the XVIIth century artists. The borders become works of art, adorned with exquisitely designed flowers, hunting scenes and sometimes even portraits. The earlier delicacy of touch has perhaps vanished but the human element comes to the fore. Here are Indian women playing a game by candle-light on a marble terrace, a princess tury as illustrations of a Jami al-escorted to her pavilion by attendants, Tavarikh manuscript. Although the later a noble lady receiving a visitor and even miniatures are charming in glowing an ancester of the famous lady of Niger color, miniature-like detail and exact transcriptions of an exotic world, it is

#### CHILDE HASSAM Macbeth Galleries

The exhibition of paintings by Childe Hassam now open at the Macbeth Gal-Most of them date from the 'nineties and the first six years of the present century. The dates are important for

which was as distinct from his later work as that of another man. Hassam the Younger, who died about 1916 after a lingering illness, and Hassam the Elder who became active at about the same time and is still producing, are two per-sonalities although the same man. Has-sam the Younger was an artist, one of the foremost in America, keen, sensitive, possessed of a brilliant color sense and fine powers of organization. He was, in the more accurate but less generally accepted sense, a modern painter. He was a good technician but never permitted his technique to dominate his art. His follower, Hassam the Elder, inherited the master's technique, and made a brilliant thing of it, but he became literary, arrogant and, finally, dull.

The work of the earlier man, now shown by Macbeth, includes some of the best American pictures which have been shown in New York, pictures which can hold their own with those by his French contemporaries. "The Old Hook Mill, Easthampton," painted in 1898, is a glorious piece of color, alive in every line. Even earlier than that are "The Quai, Pont Aven," 1897, "April, Quai Voltaire" of the same year, "Capri," 1893 and "Marché St. Pierre, Montmartre," In all of these are colors which gleam like precious stones, as fresh and clear as light itself, coupled with faultless drawing. It is neither the dry drawing of the school nor the heavy, life-less delineation to be found in the work of Hassam the Elder. Lines are quick

part of the whole picture. In spite of the complexity of the technique, the ef-fect of these pictures is one of simplicity. Masses, although built up on an infinite number of tiny strokes, are broad; there is no fussiness, no uncertain fumbling for either line or color.

More than any Hassam exhibition in which later work has stolen the fresh-ness of the earlier, the Macbeth show sharpens the distinction between the younger and older man and gives the former his proper position. It is probable that when the later work has been forgotten the pictures in this exhibition and those of Hassam's contemporary with these will be one of the monuments of American art in which we will take most pride.

#### ARNOLD FRIEDMAN Kraushaar Galleries

One man shows of Arnold Friedman's work are much rarer than we could wish although one or two of his pictures have been included in several exhibitions. Bourgeois has shown his work from time to time; some of his paintings have been seen at Montross's; he is a regular contributor to the Salons.

The Kraushaar exhibition is therefore an unusually interesting event and it is probable that it will introduce many people to one of the best of the younger American painters. We can only hope (Continued on page 10)



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FRENCH IMPRESSIONISTS OLD MASTERS

### EXHIBITIONS IN NEW YORK

KRAUSHAAR GALLERIES

(Continued from page 9) that they come in droves and make the show a complete success.

The majority of the pictures are porthe finest of them.

scene and one of a river, white houses and golden hills are also of fine quality. In all of Friedman's pictures there is a quality of inner movement, of light emanating from within the composition. It is as though the thing seen were only a translucent shell covering the actual life beneath.

#### ARTHUR G. DOVE Intimate Gallery

In his current exhibition at the In-timate Galleries, Arthur G. Dove has renounced the paste pot and the scissors and staked his salvation on paint. Percatalogue of the exhibition bears in-stead of the customary blurb, some notes on aesthetics by the artist. For the most

part, these are almost as difficult reading as Hegel and we advise any recipients of the catalogue not to be dismayed. Mr. Dove speaks far more lucidly and eloquently with paint.

The majority of the canvases on view traits done with that bold contrast of would, we suppose, be popularly classibig masses and subtle gradations of tone fied as "abstractions." Yet their emowithin them which distinguishes his tional content and symbolism are not difwork. A priest and a nun are two of ficult. In fact one of the finest compositions, "Silver Log," is an exquisite Three landscapes, a polo field, a winter transcript from nature, in which there is nothing at all unusual save the heightened delicacy of vision with which the artist has realized each tonal variation through lavender, silver and green, each modulation of the breathing texture of the bark. Sometimes Mr. Dove lets his emotions go, splashes paint gallantly until it skyrockets into "Whow, 1929"; then again nature arouses him to rhythms then again nature arouses him to rhythms and color harmonies that are essentially disciplined designs and we have the light blue and gray rhythms of "Reaching Waves," no more abstract than a Chinese painting of the same subject.

Dove's essential talent as a fine colorist is realized in this exhibition. There is a great silver sun setting over the sea, a haps this praiseworthy reformation is due to the fact that Mr. Dove has abandoned his boat for a house—or perhaps he at last wearied of "twiddling." At any rate, the results are most happy. The toward the shivering green of the sea. ALLIED ARTISTS Fine Arts Building

"There is a dear little piece of sea around in the other gallery," we heard a lady art enthusiast remark as we stood on the threshold of the Allied Artists Exhibition, primed for our critical duties. We gained courage and began looking around. There were indeed many dear little pieces of sea; also dear little landscapes and still lifes and portraits and a few dear little nudes. This year, in fact, the Allied Artists have been rather economical with their canvas and there are not more than ten or twelve paintings that hit one in the eye by their size. This is too bad, as in the absence of other criteria, one somehow feels that the palm should be awarded to those artists who have managed to cover the largest number of square feet of canvas.

However, there are always the prize winners. With a logic, unusual in acade-mic exhibitions, the Medal of Honor has on this occasion been awarded to Luigi Lucioni's "Still Life." Although tight Lucioni's "Still Life." Although tight and hard and photographic, Lucioni is at least the possessor of those virtues which are supposed to be held in esteem at the Fine Arts Building. He draws superbly, if unimaginatively; he knows how to handle paint. And the realistic statements of his chair with a coat thrown across it, a pair of shoes standing near by and fire irons hanging on the wall are unchallangeable. The Brown and Bigelow Gold Medal has been awarded to an idyl by Gerald Leake, "Hail to Eros," symbolized by four young ladies, garbed in robes of appro-

compared with many of its neighbors, his canvas is a masterpiece. As a healthy antidote to erotic suggestion, the authorities have awarded the Brown Bigelow Silver Medal to Frank Tenney Johnson's "The Cattle Rustlers," a good, red-blooded bit of realism which should appeal to all one hundred percent Americans who have not been poisoned by foreign aestheticisms. Among the hon-orable mentions are Davis Tauzsky, who handles a palette knife cleverly, Daisy Hughes, who does the correct thing in academic summer landscapes and Mal-colm Humphrey whose color is cheerful,

if a trifle blatant.
In addition to the prize winners, a few other canvases in the Vanderbilt Gallery deserve comment. George Byron Browne's boldly handled "Girl with Or-ange," quite shockingly modern among its sedate companions, somehow managed to stray into the fold of the Allied Artists. Fugen Higgins in his "Sinking of the Vestris," shows himself an emulator of Daumier, rather than of the Munich school of 1880. Fromkes' "Esperanza," a symphony of cobalt blue and lacquer black, is a good antidote to the roman tic Spanish ladies of Miss Lillian Genth. David Humphreys, in "Corsica," shows that he can paint without niggling.

The only glimpse of garters and bloomers in the entire exhibition is af-forded by Anne Goldthwaite's "New Yorker," in the Center Gallery. Miss Goldthwaite has also been more concerned with composition than the rendering of pulchritude. In the South Gal

priately sensuous colors. We are not a lery, where life is especially dreary, we devotee of Leake's romanticism, but found ourselves pausing with relief before Robert Brackman's straightforward portrait, Jane Peterson's lively young lady in blue and white striped dress, a ballet subject by Louis Kronberg and a Eugene Higgins.

We promised earlier in this article to mention the artists who courageously covered many square feet of canvas. Wayman Adams' "The Portain Clock," —a large, slap-dash rendering of art students at work, deserves first honors in this class. Margery Ryerson's young lady in yellow also occupies considerable wall space, as does Mr. John Young-Hunter's dangerous female in white, en-titled "The Iconoclast." If you are interested in Spanish shawls, Mr. Hildebrandt's monumental canvas provides a very expensive looking specimen. Nature, spread out over a considerable painted area, is found in George Elmer Browne's "Solitude." Miss Genth, who we all know has abandoned nudity, has gone in for size. Joseph H. Boston and deWitt M. Lockman subscribe to the theory that society portraits should be large and good looking. Truman Fas-sett, temporarily abandoning sea gulls and dynamic symmetry has devoted a great deal of expensive canvas to a swashbuckling representation of Walter Hampden as Cyrano de Bergerac. Most of the nudes in the exhibition are

of the shy, retiring sort that would never have done for fashionable bar rooms of the past. In fact, almost all of the ladies are set in a landscape and slightly draped. Of these Mr. Charles H.

(Continued on page 11)

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### **EXHIBITIONS IN NEW YORK**

#### ALLIED ARTISTS

(Continued from page 10) Gruppe's "Challenge of the Sea," is the most striking example. Louis F. Berneker in "Summertime," symbolizes the season by several draped ladies who posture effectively, while Charles G. Curran's "Deep Sea Phantasy" affords an excuse for nudes without drapery.

The Munich school in its prime is reflected in a number of works, among them a painting of a violinist by Orlando Rouland, a still life by Marguerite S. Pearson, and the "Meditation" of Robert Vonnoh in which even the wide pink ribbons of the negligee smack of an earlier and more romantic period.

### SOL WILSON Babcock Galleries

Mr. Babcock evidently believes in rotation of crops and after several highly conservative exhibitions has given his galleries over to the paintings of Mr. Sol Wilson, a young modernist. Mr. Wilson is still, we feel, more or less under the influence of those French masart, but he appears to have a definite personality of his own which should develop in due time. Mr. Wilson knows how to draw and compose a television and the various European countries, returning to New York early in the autumn for the opening of the fall session of the New York School. how to draw and compose, a talent which is especially evident in the figure paintings and still lifes, which are often ambitious in size and thoughtfully designed. The artist paints in a low key, using for the most part subdued blues, greens and browns.

The best of the figure subjects is the "Young Woman Sewing," which is nicely spaced against the background and set in interesting relation to the table paintings by with still life of flowers and fruit. Among the still lifes, we especially liked the catalogue.

'Studio Interior," in which the contrasting angles of open door, square table. chiffonier and books make an attractive design. That Mr. Wilson is still a little weak in nudes, is betrayed by one of the less successful canvases in the showing.

#### UMBERTO ROMANO Rehn Galleries

Another Rehn painter, a follower of the Bellows-Luks tradition, is engaged in making his bow. Umberto Romano, so far as our knowledge extends, springs full-armored from the brow of Jove with all of the familiar Rehn accoutrements. The faces of his women, and he is strong for husky, well rounded females, are hard and sullen and their bodies are devoid of all but the broadest modeling. Tradition is preserved in subjects, also, for there is the familiar, labored satire, the scowling portrait and a vast acreage of flesh.

#### STUDIO NOTES

Mr. Frank Alvah Parsons, President of the New York School of Fine and Applied Art, sailed on April 16th on the Aquitania for his annual work at the Paris Ateliers of the School. Besides his work at the Paris School, Mr. Parsons will spend considerable time investigating further developments in the "modern art movement" in the various European

The Phillips Memorial Gallery has announced that the exhibition of recent paintings by Marjorie Phillips, which opened there on April 6th, will continue until May 28th. Among the outstanding works on view are "The Farm and the Village" and "In the Orchard."

From April 20th to May 11th the Ainslie Galleries will hold an exhibition of paintings by Jerome Blum. Theodore Dreiser has written the introduction to



INDO-PERSIAN PAINTING, PORTRAIT OF A MUGHAL PRINCE, SEVENTEENTH CENTURY

### \$600,000 SOUGHT FOR ART CENTER

The New York Times reports that a plan to raise \$600,000 among the architects of this country to develop the Octagon, the historic Washington structure used as the Executive Mansion by President Madison, as a national center of architecture and the allied arts, was announced on April 13th by D. Everett Waid of 1 Madison Avenue, chairman of the building committee of the American Institute of Architects.

It is proposed to spend \$400,000 in erecting and furnishing a library and administration building adjoining The Octagon, at Eighteenth Street and New York Avenue. The \$200,000 will be added to an endowment fund which now totals about \$70,000.

about \$70,000.

New York architects have been asked to contribute \$100,000. Of this amount \$50,000, principally in amounts of \$2,500 each, has been promised already, Mr. Waid said. The cooperation of the sixty other chapters of the Institute throughout the country will be asked.

The Octagon, built as a Colonial residence in 1800 by Colonel John Tayloe, a friend of President Washington, will, so far as is possible, be restored to its

so far as is possible, be restored to its original condition.

The Institute acquired ownership of the

Octagon property twenty-seven years ago. It has since been used as the Institute's national headquarters.

national headquarters.

It is said that President Washington selected the site for Colonel Tayloe, and that the architect, William Thornton, found the inspiration for its design in Portugal. The materials, however, came from England, and were paid for with Virginia to become Virginia tobacco.

Construction of a new library and administration building is imperative, Mr. Waid asserted. Three libraries which were presented to the Institute are now

in storage, owing to the lack of space.
Robert D. Kohn, William Mitchell
Kendall and other architects were associated with Mr. Waid in developing the building plans. It is hoped to begin the erection of the new building this fall.

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MUNICH 

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#### AN AMERICAN LUXEMBOURG

The exhibition of one hundred paintings by contemporary Americans at the Grand Central Palace has been organized by the Arts Council of the City of New York as an example of what an American Luxembourg might contain and, presumably, to promote the foundation of such an institution. The pictures were chosen after much labor and consultation by a committee which apparently acted on the advice of a great many museum directors, collectors, critics, dealers and artists. The result is exactly what might have been predicted from the method of selection. There is a little of everything-modern, academic and amorphous. There is, throughout the show, no qualitative standard. Neither the committee nor the advisors can possibly be in agreement as to the relative merit of the various groups and they cannot, therefore, present the exhibition to the public as approved by them. It does represent, fairly well, the various kinds of work that Americans are doing, but whether there is any particular virtue in this may be questioned. As a sort of sociological record such a collection might have value but it can hardly trait of a Lady," by Rogier van der Weybe useful as a stimulant to appreciation den, was lent from the great American of art. More probably it will cause an collection of Mr. Andrew Mellon, and even greater confusion than already exists.

One thing the exhibition definitely proves. Whether for a group show or a museum only an individual can succeed as director. The committee management is doomed to failure.

### INTERNATIONAL LOANS

LONDON.—"Nothing," quotes R. R. Tatlock in the London Daily Telegraph, "succeeds like success," and it was the resounding success of the 1927 Flemish of Mr. Charles Schwab, of New York. exhibition at Burlington House that gave birth to a series of further plans for similar exhibitions, the first of which enjoyed such great popularity and afforded students of Dutch art a momentous opportunity for study and delight.

Two other similar events are looming



NORTH PERSIAN PAINTING, FOURTEENTH CENTURY

Included in the exhibition of Indian and Persian paintings at the Knoedler Galleries

held in Brussels during October and November of this year.

The first of these schemes has already been written about, and it only remains to say, for the present, that the committee is now forging ahead with plans, and there is every prospect that the exhibition will be at least as important as either of its two predecessors. So far as the general public is concerned, less seems to be known of the second undertaking. It was at the request of the joint councils of the Anglo-Belgian Union in Brussels and in London that his Excellency the Belgian Ambassador approved the other day the appointment of a committee who will be responsible for the organization of the exhibition, which is to be known as the Exhibition of Retrospective British Art in Brussels. Their Majesties the King and Queen of the Belgians have given their patronage. The artistic success of the undertaking is already entirely assured by the support that is being given it by owners of famous collections of old English masters in this and other countries.

Among these other countries none is anything like so important as the United States of America. It will be recalled that what was perhaps the most popular picture in the Flemish exhibition (it figured on the poster), the nunlike "Porthere were also the "Portrait of an Elcollection, and the "Madonna and Child," by the same master.

In the Dutch exhibition we have, among others, the "Portrait of a Man," by Frans Hals, sent by Mr. John McCormack, of New York, Hobbema's "Land-Mrs. B. F. Jones, Rembrandt's "Christ," lent by Mr. Jules S. Bache, and the same artist's "St. Luke," from the collection

of great and genuine appreciation and general there can be no doubt, and, pregratitude, those American owners who suming the Royal Commissioners to agree sacrificed their own interests in order with that desire, the only difficulty would to enrich both the Flemish and the Dutch be for Parliament to find time to pass exhibitions at the Academy, have yet the necessary bill in time for the Brussels been adequately thanked. This omission, exhibition.

ahead. These are the exhibition of Italian however, was to a large extent rectified art, to be held next year at Burlington by the holding there a few nights ago House, and that of British art, to be of a dinner to members of the American press. Through excellent speeches by Sir Robert Witt, Sir Martin Conway, Sir William Llewellyn, and others, our American helpers were assured of the heartiness of our gratitude.

I think it will be agreed that in dealing with American citizens complete frankness is invariably appreciated; and on this occasion it is much the best course to tell our American friends that their support of our two coming shows-the Italian in London and the British in Brussels-is little short of indispensable. In America there are certain pictures belonging to these great schools without which no exhibition could be considered complete. No doubt, as hitherto, much must depend on the persuasive powers of the ever-willing Sir Joseph Duveen.

While writing about the question of loans to these great international art exhibitions, the position of the National Gallery comes to mind. By an old bylaw pictures of particular importance are not allowed to go out on loan from Trafalgar-square. One or two exceptions have been made, so far as our provincial galleries are concerned. Thus there has hung for many years in the Glasgow Corporation Art Gallery one of Turner's loveliest landscapes, "Italy," which is State property. But when it comes to foreign loans the prohibition is absolute

In view of the magnificent collections recently shipped from Belgium and Holto be hoped that the Royal Commission recommend that on such a rare and special occasion the nation will be perscape," from the Pittsburgh collection of mitted to extend to Belgium the same courtesy that the Belgium people extended

One is not quite sure whether, in spite British art experts and connoisseurs in

### BOOKS

#### **EVOLUTION OF ART** By RUTH DE ROCHEMONT The Macmillan Company, \$6.00

From the point of view of the be-ginner in the study of art Ruth de Rochemont's Evolution of Art has much to recommend it. Divided into three main sections, painting, sculpture and prints, of which the first takes up four fifths of the book, it provides a com-prehensive review of the most important schools and periods in the history of tistic expression in these mediums. At the beginning of each section there is a chapter for the discussion of technical problems and processes which must be mastered by the worker in that medium. Thus the author explains fresco and encaustic, the casting of bronze and the working of marble, the reader's knowledge of which is taken for granted in most books on art. Nor is the fact that most books on art. Nor is the fact that the book voices the popular rather than the strictly scholarly point of view towards the works and masters dis-cussed entirely a disadvantage since it is addressed to those who come to the subject with practically no background.

### **BERLIN LETTER**

Protests Against Art Censorship The Arnhold Collection Max Ernst Exhibit at Flechtheims Casper Gallery Shows Max Band Goethe Letters Sold An Exhibition of Dutch Interiors

By FLORA TURKEL-DERI An imposing meeting against censor-ship, provoked by undue interference of land to Burlington House, it will seem the police in matters of art, has taken derly Woman," from the Rockefeller churlish indeed if the nation declines to place in Berlin. Concerted action has support by loans the coming British ex- been taken by men prominent in artistic from Mrs. Huntington's collection, both hibition in Belgium, and it is very much impetuous revolt against backward and antiquated measures infringing upon the free realm of mental and artistic creation has shown to the world and to on National Museums and Galleries will free realm of mental and artistic creahave completed its final report in time to tion has shown to the world and to reactionary circles in Germany that her writers, painters, sculptors, musicians, etc., are united in opposing all such at-tempts. To all those who have the cause of freedom at heart, this impressive manifestation has been a great relief. For once, Germany's intellectual and art-Of the desire to do so on the part of the National Gallery authorities and of British art experts and connoisseurs in general there can be no doubt, and, prevelopment against narrow-minded re-actionaries. New and great forms of New and great forms of artistic production have at all times been threatened by moral indignation and lack of understanding on the part of those enjoy this kind of art, which has little contemporaries who are not willing or

not able to comprehend the unfamiliar language, the new voice of the era. This time, however, the Philistines will find a phalanx of opponents prepared to protect intellectual and artistic liberalism against their assaults.

According to the will of the late Mrs. Arnhold, the famous private collection formed by her husband, who died two years ago, will remain intact for the next ten years. The will further provides a legacy of three paintings by W. Leibl, A. Böcklin and M. Liebermann, to the National Gallery in Berlin. Nothing, however, is stipulated as to the future destination of the splendid collection of works by the French Impressionist masters—Manet, Monet, Renoir, etc. It was formed under the guidance of the National Gallery director, the late Herr von Tschudi, and would splendidly com-plement this collection. Unfortunately, the necessary funds are lacking, and therefore a suggestion made in the art periodical Kunst und Künstler seems a very good one. In contrast to the Reich, the town of Berlin has sufficient means at her disposal, and they have so far not been used in the best possible manner. The above mentioned proposition is to the effect that municipal authorities should find a means of preventing the dissolution of a collection of such high standing, which would constitute such a splendid nucleus for the projected municipal museum. It is to be hoped that the city fathers will consider this suggestion carefully.

The spring exhibition of the "Secession" society stands under a benevolent star. The opening was graced by the first bright day after a long period of ice and darkness. In addition, the jury and hanging commission has done better work than often before, and greater variety has been achieved by giving prominence to the works of a number of invited guests. The main hall with top-light is hung with paintings which, though by no means "wild," are all pervaded by a spirit of modernity both as to form and color. The "Secession" is the place where Berlin's well-to-do middle-class draws artistic information, and it is gratifying that the society has for once attempted to offer its habitués a show which, to a certain extent, can claim to represent "the spirit of the epoch.

The spirit of impulse and action which finds its most congruous expression in contemporary architecture, is present in a more sedate and tranquil form in these canvases and sculptures. Painting and sculpture have so far not yielded the "giant" master; what we see here are the XXth century "little masters"—nevertheless they give an image to its It is difficult to drow the gentrend. eral public away from the oversweet, the merely representative, the easily imbibale towards the matter-of-factness, vigor, and reserve of some of these offerings, and therefore every attempt in this direction is commendable. These are the things that should enter our homes, and until this process of mutual understanding is completed, the art of today will lack the necessary resonance.

Karl Hofer, who has often been men-tioned as one of the most earnest and inspired workers among contemporary painters, is here again in the front rank. More than mere surface painting is achieved by Otto Herbig, and a feeling of consistent beauty is given in a still life by Oscar Gawell. The broad brush work of Christoph Drexel is not without a distinct appeal, and one of the newcomers—a German living in France is Walter Becker who has sent a fulllength portrait and a landscape which will make his name remembered. There is also Otto Geigenberger with landscapes of sonorous and concise melody, and the piognant satirist George Grosz, who is becoming gentler and more color-

Plastic works are present in unusual numbers and variety. There is Barlach, one of the very few contemporary artists who succeed in animating, in spiritualizing the material. He loves to carve ries deep and impressive suggestiveness. An excellent piece as to conception and workmanship is by Emy Röder, one feels that the artist has infused real emotion into the substance. A more than super-ficial tension and firm apprehension of form are in Herbert Garbe's nudes, and Hans Wissel's figures, though crude and robust, are well organized and constructed.

Max Ernst, a German painter hailing from the Rhine, is shown at Flechtheims. He has made his home in Paris, and an excellent reputation preceded him here. It is surprising that Paris amateurs should

(Continued on page 13)



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### BERLIN LETTER

(Continued from page 12)

sublimated. One appreciates his craving whose coloristic patronage is palpable. to find a means of expression which Beside this outer reminiscence the burnvisible things-which would enable him from the features is a hint in this dito present a new phantastic world of his rection. A special felicity of these canown make-but unfortunately his fairycompatriot, the master-dreamer, Paul provide the channel for the rich impasto preciation in Paris, and whom Ernst Philadelphia Museum) is sfe with huand unseen, and here he is productive of artistic results. The painter's techdry and flat pigment.

The young Lithuania artist, Max Band, is sponsored by the Casper Gal-

lery in Berlin, and we venture to predict that the showing will be in the nature of a success. Max Band is veritably of the refinement of the French tra- a painter, but he is more than just a dition. Ernst has been termed a "sur- painter. His warm and savory colors which is a comparatively small price conrealist," because he invents forms which have bodily consistency, they are firm differ from those seen in realtiy. Yes, yet pliant, and carry both sensuous and he invents them. He is not a creator, expressive qualities. There is a Spanish scripts, and it is rumored that their ultibut a deviser of new forms; his art is, element in these works which might have mate destination is England. It is a pity in spite of its imaginative aspect, not come to the artist by way of Manet, transcends the fugitive appearance of ing, yet restrained flame that exhales vases is also their undeviating balance, own make—but unfortunately his fairy-land leaves one unmoved. Unlike his compatriot, the master-dreamer, Paul provide the channel for the rich impasto Klee (who recently found much ap-of the pigments. The painting entitled "Mother and Child" (owned by the tries to emulate), his inventiveness is man beauty and emotional appeal, giving blighted by literary conception and by forms and pigments eloquence and sugoveremphasis of ideas. In smaller, less constructed works he attains his desired goal—the convincing transmutation into form and color of things unheard of and unseen, and here he is productive overemphasis of ideas. The searching eyes of the little boy who is the painter's favorite model, and the unfathomable darkness of his dreamy look, are caught with eye, heart, and hand. There are also still lifes in this exhibition, southern for the searching eyes of the More than fifty artists, chiefly of the More than fifty artis fruits in their rich and prolific abundance, and then a few landscapes renique is pliable to all his demands, and vealing the exuberant soil and setting varies according to the themes. It is from whence they come. Max Band is strange that the quality of color should an artist capable of sensing and repro-range from melting tones to planes of ducing the intangible current of inward life that is the source of beauty in ex-

LONDON

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auction world when the letters which the romantic young Bettina von Arnim had written to Goethe, and eighteen of his letters to her, came up for sale at Hen-The lot was sold for M58,000 sidering the uniqueness and importance of these documents. The Berlin firm of Calvary & Company acquired the manuthat the Goethe museums in Frankfort and Weimar were not in the position to acquire for Germany historical treasures of such great interest. A series of manuscripts, the material used by Achim von Arnim, Clemens and Bettine Brentano, Jacob and Wilhelm Grimm for the compilation of the collection of poems known

A very interesting exhibition of Dutch interior paintings will be held in April at the Dr. Schäffer Gallery in Berlin. More than fifty artists, chiefly of the There are also bition, southern d prolific abun-will also be included. Dr. Schäffer's connoisseurship and discriminating taste are such that the exhibition should become a very notable one. Public and private collections in Germany and abroad have largely contributed to the show. The preciousness of the objects is revealed by the fact that the sum for A bit of romance lately came to the to four million florins.

### **PARIS LETTER**

The Impressionists in the Louvre Louvre Acquires Eight Toulouse-Lautrecs

Two Watteaus Loaned by Germany Theatre Exhibition at the Carnavalet Museum

Briant Shows Paintings of Horses Other Exhibitions in Paris

By PAUL FIERENS

Important changes have just been effected in fourteen galleries of the Louvre, the result of the "rejuvenation" which has been going on at the Luxembourg (museum "de passage," as it has been called) and of the addition of more than a hundred new pictures to the collections of modern paintings.

For one thing, an entirely new second floor has been constructed on the Colfloor has been constructed on the Collonade side, over the gallery of Italian bronzes. This floor, designed by Lefevre, in their original arrangement, and thus bronzes. This floor, designed by Lefevre, is well lighted and is reserved for the Impressionists. Then the entire Thomy-Thiery collection has been moved to the first floor and replaced by a series of works which illustrate the history of French painting from Courbet to Degas. Finally, the two galleries of English paintings have been reorganized in the the "square salon" of the Impressionists. same way as the French galleries which open from them and look out over the of honor hangs Manet's "Olympia" be-

Cour Carrée.
All this is excellent. This sort of re-

hanging can do the masterpieces no harm; certain kinds of moving are good for them for new neighbors elucidate them in surprising ways. In general, we feel that effects have been well planned, that the logical and chronological order has been respected and that the value of the finest works has not been under-estimated. Here each one can, at his pleasure, rediscover a certain Bonington which announces the whole of Romanticism, the Manets and Corots of sublime naivete. We can hardly take the place of a guide or a catalogue.

However, we will mention, in the gal-leries of English painting, the presence of four recently acquired works which have not yet been hung. These are two female figures by Cosway, a small por-trait of Thomas Young by Lawrence and the "Deux Rivaux" of Singleton, by whom the Louvre formerly possessed

Farther along, among other Corots, one finds the two which M. Martell bequeathed to the Louvre: the "Passeur" and "L'Homme d'armes assis." The mu-Corot's most important decorative ensemble is reassembled.

On the second floor one must pass through three large galleries containing paintings by Carpeaux, Chasseriau, Ricard, Fantin-Latour, Carriere, Gustave Moreau and the academic painters, Paul Baudry and Cabanal, in order to reach tween two others of his masterpieces, the

(Continued on page 14)

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#### PARIS LETTER

(Continued from page 13)
"Portrait of Zola" and the "Balloon"

Impressionist gallery in the Louvre. But it has been enlarged to an astonishing extent by other gifts and by recent

acquisitions.

The "Olympia" seems more "jeune" in the new gallery with its light walls than vigor emanates from this beautiful en-"Portrait de Mme. Charpentier" and the positions. "Idylle aux deux baigneuses nues," his last important picture—while Cezanne appears to have been somewhat neg-

But the Impressionists have triumphed. Some of the critics who formerly combated them were present on March 18th, when the simple ceremony which pre-ceded the official opening of the gallery took place, and their enthusiasm rivaled that of the young art critics. Indeed, many congratulations are due M. Henri Verne, the director of the National Museums who arranged the collection, MM. Jean Guiffrey, Paul Jamot, Gabriel Rouches and Rene Huyghe, and the Minister, M. Andre Francois-Poncet, who took the initiative not only in the rejuvenation of the Luxembourg but also the partial reorganization of the

At the same time that the press was in- duties. vited to this stirring opening, it was announced that the National Museums had just acquired eight important pictures over to the Grand Palais, where it was paintings by Watteau. The two from

La Goulue.

gres. An impression of freshness and were detached in 1926 by their owner who hoped to sell the parts more easily than he could the ensemble. The juxsemble in which Manet, Degas and Re-taposition of the eight pictures bought the XVIIIth century between the art of the National Museums permits the drama and the other arts. The ter by the "Moulin de la Galette," the reconstruction of the two original com-

Following are the subjects of the eight canvases: "La Debutante," with the por-traits of Maurice Guilbert and Jane Avril in the background; "La Goulue dan-sant"; "L'Almee et le tambourinaire negre"; "Le Regissuer et Jane Avril"; "Le Chef d'Orchestre Dufour et un ex-ecutant"; "Le Pianiste Tinchant"; por-traits of Celegran, Lescau and Maurice Guilbert; and a portrait of M. Felix

The acquisition of this ensemble, unique in the oeuvre of Toulouse Lautrec, is particularly interesting since it comes at a time when the works of this artist are becoming more and more

struggle and to the great horror of the canvas was offered by Mrs. Havemeyer it is only works loaned to national much or from Residute forms the foundation of the of New York.

In this extremity an expedient was Toulouse-Lautrec, done in 1895 for not necessary to pay anything, and thus they were loaned to the exhibition of the The two large compositions by Toul- theatre by the Grand Palais. The cus-

> existed in the XVIIth and especially in theatrical mise en scene influenced esconclusion not his joy in being able to de comedie italienne" from the Strasbourg exhibit for the benefit of his fellow Museum. Parisians, at the Hotel of Madame de L'Amour au theatre italien.

Museum three days before the opening of the exhibition. The director was test of the first order we can only menmaking preparations to receive them tion those who came after them, such when he was handed a document from as François Octavien, Philippe Mercier, While M. Jean Robinquet, director of the customs demanding the deposit of the Carnavaiet Museum, was preparing his exhibition of the theatre in Paris of the works. Those who know the the classic and golden age of the French

the Impressionists, the "Saint-Jean Baptiste" of Rodin does not preach in the desert.

turies, it was learned that he had come museums can guess that the curators had no such sum at their disposal. The of the Kaiser Friedrich Museum and had certain elements of Watteau's art may and Rigaud and the drawings of Berain, or from Reynard. These drawings are loaned by Princess Murat and the Louvre.

paintings by Watteau. The two from Berlin are a sensational attraction but it must be admitted that they are in very bad condition, horribly cracked and the new gallery with its light walls than it did when it hung in the Salle des Etats alongside the "Odalisque" of In-Watteaus from from the Porges collection is a much This exhibition of the theatre emphasizes the numerous relationships which than the "Gilles." And the small picture of the theatre emphasizes the numerous relationships which than the "Gilles." ture entitled "Les habits sont italiens," from the collection of Mme. Rosenheim, The is a veritable treasure.

Lancret is well represented by his portheatrical mise en scene influenced especially the painters of fetes galantes, of whom Watteau was the greatest. But obtained the loan of two Watteaus which were acquired by Frederic II and which, since the XVIIIth century had not been out of Berlin. M. Robinquet did not hide either his pride in having the Delagrade collection, a beautiful hargarried his negotiations to a successful. carried his negotiations to a successful mony in rose and silver; and the "Scene

By Fragonard are two portraits of ac Sevigne, these two famous canvases: tors, probably "painted in an hour" like "L'Amour au theatre français" and the imaginative figures in the Louvre, and L'Amour au theatre italien."

The paintings arrived at the Carnavalet the collection of Jean Stern, of a less

in the middle of the large gallery of during the XVIIth and XVIIIth cen- meagerness of the budgets of the French theatre, there are only a few representa-

OF ALL PERIODS

(Continued from page 13)

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\* comedy and opera. Gabriel de Saint-Aubin, who executed his sensitive interpretations in crayon, is represented by "Couronnement de Voltaire au Theatre français (1778)," by opera finales, pastoral scenes, etc. Among the beautiful theatrical portraits of especial interest are those of the author, Jelyotte, by Louis Tocque, belonging to M. M. Wildenstein, and that of Gluck by Duplessis, from the Dr. Tuffier collection. Several works from the end of the XVIIIth century and the beginning of the XIXth should be mentioned: the portrait of the dancer Vestris by Mme. de Ramance, in the collection of Mme. O'Connor; that of Mlle. Georges by Gerard, in the collection of the Baronne Berckheim; and the small portraits

of Boilly.
In addition, M. Robiquet has added to the attractiveness of the gallery by exhibiting some fine pieces of furniture and several manuscripts of interest, enclosed in cases. These include autographs, theatre registers, etc. There is also a large Louis XVI bed in carved and gilded wood, the baldachin ornamented with a casque and warlike emblems. According to tradition this bed was offered to Mme. Favart by the Marechal de

Let us not forget the curious sketches Servandoni for opera decorations. These are cartoons of extraordinary freshness for they have been laid flat and kept in boxes by the Marquise of Cas-

(Continued on page 15)

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#### PARIS LETTER

(Continued from page 14) tive rococo style which Servandoni made successful at Stuttgart. Nothing could better exemplify the delicate charm of that period. These cartoons enable one to understand the admiration of his contemporaries for this talent of the great

This exhibition of the theatre in Paris, which reflects the greatest credit on M. Robiquet and his assistant, M. F. Boucher, Italian landscapes, which Doctor O. H. Giglioli of the Uffizi has arranged in the will remain open until May 4th. On Mondays and Fridays lecturers will speak galleries on the theatre of the XVIIIth century.

So much space has been devoted to the Louvre and to the Carnavalet Museum that it is necessary to speak briefly of the principal exhibitions at other gal-leries. At M. Briant's gallery, Rue de Berri, there is a very picturesque exhibition entitled "L'Adieu au Cheval." Here are assembled paintings and drawings by masters of the XIXth century and by contemporaries portraying, each in his own way, "man's noblest conquest." It begins with Gericault, Delacroix, and Barye and ends with Raoul Dufy, Picasso and Chirico. We will mention only two the same theme.

Goerg, at the Georges Bernheim Gallery, preserves the half humorous, half tragic accent which is characteristic of his art and of that of his masters, Daumier and Rouault, but he tends, besides, to develop his coloristic talent and introduced into his work a "clair obscur'

to escape from his former gray fog. At the Pierre Gallery, Czobel shows himself also to be an expressive painter. He was one of the first "fauves," one of the first expressionists. And he has held to his original style although his art has ripened and become broader and more vigorous. This exhibition makes us recall what we had almost forgotten since the departure of Czobel, that this Hungarian who was the friend of Modigliani, has the sincerity and emotional qualities necessary to a painter.
At the Bernheim Jeune Gallery Pascin

hibition which throws no new light on urable as well as significant

#### ITALIAN LETTER

Exhibition of Italian Landscapes in Uffizi Print Room Restoration of Fra Angelico's "Annunciation" Completed

By KARL R. STEEGE

With the spring a number of exhibitions of various sorts are opening in different parts of the country. One of the most interesting of these is the present showing of designs and sketches of print room of the gallery.

These designs are more than two hundred in number, and are all the work of foreign artists. The artists are Flemish, French, English, Hungarian and Dutch, and range from the XVIth century to the XIXth, but the subjects are all Italian scenes with the exception of a few Greek sketches. The prints are arranged in chronological order, with rare taste and discrimination.

The exhibition begins with some designs of the French school, and among these is the original of the "Fair of Impruneta" by Callot, which is familiar through the famous print made from

his work. If the drawings have lost none pictures of fine quality, both loaned by of their nervous force the paintings have M. Jules Strauss: a large Degas, "Les Courses" and a watercolor of Manet with warmness. Pascin has no color sense

> He worked for some time under the in-fluence of Cezanne but after 1922 he which envelops the forms without weak-ening them. He has succeeded in infusing his portraits with spiritual and emotional values in addition to their un-deniable plastic qualities.

At the Gallery du Poetique, Legueult shows himself to be at the same time one of the most refined and fiery colorists. He is a painter and nothing else. But is Utrillo more? We will ask this question again in a few days for the Gallery du Podu Poetique is preparing an exhibi ities necessary to a painter.
At the Bernheim Jeune Gallery Pascin is holding a large and comprehensive ex-

it. The gallery has also in its possession recent acquisitions by the Gallery, some the sketches of the figures which com- of which are here shown, is a beautiful pose this crowded composition, with their series of scenes by the Swiss G. G. characteristic details. Other sketches by Wolfensberger, of the environs of Nathe same artist are shown, one of these, ples, drawn in 1820. Villa Paterno, S. "Waiting," being very unusual. Besides Maria del Monte and other enchanting Callot are works by the two Poussins, places in this fascinating neighborhood, Nicholas Poussin and Gaspar Duchet are represented with extraordinary vivid-(Poussin), the first with some fine pic- ness and luminosity. There is also a torial designs, and the second with a curious view of Capri by Carl Müller. magnificent watercolor sketch. Some designs of great delicacy by Claude Lor-

dedicated all his activities, has some examples of most refined work. Among the Dutch artists are some beautiful originals by Albert Cuyp, the great landscape painter, and of Van Der Krabel, two views of Amsterdam by Gerard Berckeyde of marvellous delicacy, and others by Nicholas Van Berchem. One of the gems of the collection is a sketch of old trees by Van Ruysdael.

Of particular interest, archaeological

particular interest, archaeological as well as pictorial, and perfect in their execution, are the designs of the Dutch landscape painter Pollemburg, reproducing Roman scenes such as the Baths of Caracalla, the Palace of Septimius at Montecarlo, in the valley of the Arno

Severus, Tivoli, the Coloseum and others. Guido Subermann, the famous painter of the Court of Ferdinand II of the warmness. Pascin has no color sense but how much vitality there is in the least obvious of his outlines!

Robert Falk, who is now exhibiting at the Zak Gallery, was one of those who introduced French painting in Moscow.

He worked for some time under the interest of the Court of Ferendman IT of the list of the Was continued to Professor Fabrizio Lucarini, who was one of the most skilful restorers in Italy, and whose untimely death occurred before his task was entirely completed. It was then brought to a finish by Professor Lucarini, who was one of the some of the principal attractions of the show, a fewer factor of the show as one of the same of the show as one of the principal attractions of the show, a fewer factor of the state of the principal attractions of the show as one of the same of the same of the same of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the most skilful restorers in the same of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal attractions of the show as one of the principal remarkable view, or rather an impression of "Camaldoli" in which is noticeable a huge oak that is a most admirable piece of drawing.

But there are so many treasures in this choice little show that one cannot mention them all. One must not omit, however, some charming works by G. G. Boisseu and an impression of the Citta di Castello by F. S. Fabre, and the large view of the Castle of Poppi in the Casentino by Charles Le Fevre. A sketch by A. Blanc, although dating from the XVIIth century seems almost modern, and is very interesting. and is very interesting.

The exhibition will remain open for a month and merits various visits. The deraine are particularly charming.

Herman Swankelt, a Flemish artist (1620-1650) who passed the greater part of his life in Italy, and to her beauties dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities, has some exception which was presented to the Uffizi, by Emilio Santarelli in 1866, and which dedicated all his activities which was presented to the Uffizion which was presented to the Uffi

the magnificent work by Fra Angelico

below Florence, and was brought here many years ago in order to restore to it its lost beauties. The work was conparini's widow, also very capable in such delicate work.

This restoration is considered one of the most important and interesting which has been carried out in recent times, and by means of it one of the most beautiful of all the paintings by the Beato Angelico is preserved for the future.
The interesting frame in which the

painting is enclosed was executed from a design by Professor Luparini, sug-gested by one in Cortona, which Fra

#### VIENNA LETTER

Councillor Tietze on Modern Forgeries The Jubilee of the Vienna Künstlerhaus

By L. LOWRY

Few events in the art world have aroused such concern during the past year as the Dossena falsifications which deceived the most astute collectors and museums in the world. The falsified Van Gogh paintings in Berlin also caused great excitement. There are, however, but episodes in a war which has been going on ever since art began to be colected. Dr. Hans Tietze spoke upon this interesting subject during the meeting of the Association of Museum Friends in

The activity of forgers has ac-companied collecting at all periods. From the time that works of art began to be highly valued, the discrepancies between supply and demand created a situation (Continued on page 16)

his tomb and a speech was made in which his merits were discussed and his name honored. The inscription which was dic-tated by the learned Pope Nicholas Vth is touching and it was read with special

"I do not glory that I have been almost a second Apelle, but because, oh Christ, I gave all my gains to thy poor; there are in fact, earthly works and works which live in Heaven. I am called Giovanni; my country is the flower of Giovanni: my country is the flower of Etruria.

After the ceremony in the Church it-self, the company adjourned to the mag-nificent hall of the Casatense which the director De Gregori has had splendidly lighted with twelve large chandeliers that permit a perfect view of the numerous incunabilis and the precious illuminated manuscripts which are the treasures of the library. Here Monsignor Belvederi made a very interesting address on the realism and truth to nature which are found in the works of Fra Angelico, and spoke of his saintly character, quoting the words of Vasari—who was not too The series of sketches by the Hungarian Carl Marko showing studies of plants and of forest scenes deserves special attention, as do the Roman views by Gaspar Van Vitell (Vanvitelli). Of the



The Building of the Ark by J. Bassano [1510(?)-1592]

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#### VIENNA LETTER

(Continued from page 15) which readily led to imitation. In our period, a time when the demand for valuable works of art is extremely great and the genuine things have become relatively scarce, the faker makes use of his daily opportunity to create "antique" works of art. An interesting example is afforded by Dossena's most prominent predecessor, the Florentine Bastiannini, who was active in about 1860. His productions were taken for Renaissance works and one of them, the bust of the Florentine poet, Benevieni, acquired for the Louvre. Bastiannini himself always maintained that he was the creator of the bust but his admissions were denied by the experts. Today his works seem obviously to be characteristic productions of the second half of the XIXth century. Every forgery is made for a definite generation and later loses its convincing-

Professor Tietze illustrated his lecture with lantern slides showing the successful forgeries of earlier and later date. Among these is a faked bronze group representing Adam and Eve. This work was ascribed to the Venetian master, Riccio, and bought by a great American collector. But the error was soon discovered; Eve wore modern bathing tights to cover her nudity. The forger knew American prudery and in order to sell his forgery more easily, gave Eve a Palm Beach 1928 model bathing suit.

After giving many examples, Professor Tietze closed his discourse with the following words:
"Whoever seeks in art the living spirit

which an artist has left to posterity, instead of a famous name or an antique style, will seldom be led astray by a

On March 20th the Vienna Künstlerhaus celebrated the sixtieth year of its existence. As a further feature of his celebration, the fiftieth yearly exhibition was placed on view at that date. Goltz, President of the Society of Creative Art in Vienna, gave an address in which he emphasized some of the greatest services of the Vienna distribution. of the Vienna Künstlerhaus. Other addresses were delivered by Miklas, President of the Society, Dr. Schmitz, Minister of Education and many others. On this occasion, Professor Karl Sterrer was awarded the gold medal of honor of the Republic; Professors Alfred Cossman, Wilhelm Krauss the silver medals. The title of Professor was given the artists, Josef Heu, Josef Hofbauer and Theodor Gottlieb Kampf.

The climax of the exhibition was found in the collective showing of paintings by Professor Max Liebermann, honorary member of the Vienna Künstlerhaus. One hundred and twenty works by the master were hung in the main gallery, which had been completely renovated. The most famous works of were to be seen here: "Jewish Quarter in Amsterdam," "The Coastguardsman," "Parrot Avenue," "The Avenue of Lindens," "Wansee Garden," "Wagon on the Dunes," "The Shoemaker's Shop," "Christ in the Temple." Among the portraits were likenesses of Baron Berg, Dehmel, Rathenau and others.

We must also particularly mention in

We must also particularly mention in this unusual exhibition the portrait of the composer, Richard Strauss, painted by Victor Krauss, rhythmically built up by Victor Krauss, rhythmically built up landscapes by the Academician Professor Karl Sterrer, the self portrait by Anton Wrapetz. There is an excellent still life by Franz Royka. Professor Theodor Gottlieb Kampf is represented by his mythological compositions. Also in the first rank is the portrait of the actress Fran Wohlgemuth as Empress Charlotte. Frau Wohlgemuth, as Empress Charlotte, painted by Ferrari. Julius Schmid, whose well known composition, "Schubert at the Piano," is in the Vienna Ratsmuseum exhibits his distinguished canvas, "Beethoven at the Piano."

Sculpture by Professor Josef Heu, Professor Gustav Scholz, and Heinrich Opitz is also a feature of the showing.

### NAPOLEON III **RELICS SOLD**

LONDON.-Some relics of Napoleon III, presented to his friend, the late Colonel Robert Knox Trotter, whom he had known since boyhood, were sold on March 21st. When the colonel's daughter was christened, the Imperial present was an emerald and diamond heart-shaped pendant, and this realized 440 guineas; a white marble bust of Queen Hortense, the Emperor's mother, bringing 145 guineas (Hanbury).

### HIGH PRICES IN SCHILLER SALE

BERLIN.—The appearance on the auction market of the Schiller collection of antique jewelry and glass objects was an event of importance in Lepke's salesroom. Museum representatives, dealers and collectors were present in force. Whoever has seen this assemblage of exquisite objects of antique workmanship will regret the dispersal of a collection of such the catalogue that the objects scattered over the world will stimulate interest and connoisseurship in other places. The fact that the collection included pieces of great rarity and unique quality made the occasion an exceptional one

The prices, which soared far above the estimates, prove how keenly the audience availed itself of this rare opportunity. The grand total amounted to about M502,000, of which M110,000 was brought by the two Phoenician crowns (reproduced in No. 20 of The Art News) and the finger ring with a goat which were the feature pieces in the col-

prices, M48,000, was attained by the neckfirm. The Berlin Museum of Antiques acquired a belt-buckle from the IIIrd century A. D. There was further a large finger ring with the portrait of Alexander

The Art News) and went to the same paid to M14,000, and the same price was paid for the large bowl in mosaic technique (reproduced in The Art News). A small bottle with exquisite pattern of blue and white stripes fetched M5,800. Though it was paid for the large bowl in mosaic technique (reproduced in The Art News). A small bottle with exquisite pattern of blue and white stripes fetched M5,800. Though it was paid for the large bowl in mosaic technique (reproduced in The Art News). A small bottle with exquisite pattern of blue and white stripes fetched M5,800. Though it was paid for the large bowl in mosaic technique (reproduced in The Art News). A small bottle with exquisite pattern of blue and white stripes fetched M5,800. Though it was paid for the large bowl in mosaic technique (reproduced in The Art News). A small bottle with exquisite pattern of blue and white stripes fetched M5,800. Though it was paid for the large bowl in mosaic technique (reproduced in The Art News). A small bottle with exquisite pattern of blue and white stripes fetched M5,800. Though it was paid for the large bowl in mosaic technique (reproduced in The Art News). A small bottle with exquisite pattern of blue and white stripes fetched M5,800. Though it was paid for the large bowl in mosaic technique (reproduced in The Art News). finger ring with the portrait of Alexander Severus (222-235) which ran to M3,000. A pair of earrings (reproduced in THE ART News) with garnets and cupids realized M7,500. A golden chain with twentyimportance. However, Professor Zahn is right in asserting in the preface to the catalogue that the objects scattered to M6,000. Among the glass objects the very interesting lentil-shaped bottle of

### PEPPER CASTORS REALIZE £402

LONDON.-Hurcomb's sale on March 22nd at Calder House, Piccadilly, totaled



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purchaser of the set. The next highest M7,000. The large bowl in millefiori

lection. The Bachstitz Gallery was the purchaser of the set. The next highest technique (reproduced in The Art News) fell at M19,000. A black-figured amphora from the end of technique (reproduced in The Art the VIth century was sold for M3,700. lace with coin ornaments (reproduced in The Art News) and went to the same ran to M14,000, and the same price was decor realized M3,000. Though it was

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COMING AUCTIONS

AMERICAN ART ASSOCIATION

AYER AMERICAN FURNITURE, ETC. Exhibition, April 27 Sale, May 3, 4

tically unique, is a feature of the choice collection of American antiques formed in New England over a period of more than fifty years by Fred Wellington Ayer of Bangor, Maine, to be placed on exhibition at the American Art Galleres, Medicon Avenue 55th to 57th Street Madison Avenue, 56th to 57th Streets, New York City, April 27th, for dispersal on the afternoons of May 3rd and 4th. The collection comes direct from Mr. Ayer's home where it has grown year by year, assembled with the care typical of the real antique lover.

Fine XVIIIth century mahogany and walnut, Duncan Phyfe and rare New England pieces are included in the catalogue total of 460 items, of which about 100 are smaller objects, such as Colonial brass, old glass, clocks, etc. In the glass are many good Sandwich candlesticks and whale-oil lamps. Among the clocks are English chiming timepieces, banjo clocks by Simon Willard and Aaron Willard and account of the colonial statement of the clocks of the colonial statement of the clocks of the clocks of the colonial statement of the clocks of the c Willard, a very interesting miniature tall-case clock by Chandler of Concord, New Hampshire, and grandmother clocks those charming smaller editions of the we'l known grandfather clock. There is also a good group of fine carved mahogany and walnut mirrors, including Queen Anne and Chippendale. The important assemblage of Windsor

chairs embraces fan-backs, comb-backs, arrow-backs, bow-backs and brace-backs, with a fine comb-back writing armchair, also a very rare left-handed writing armchair. There are also a set of six 10-spindle Windsor chairs and a set of eight 9-spindle Windsors. Any sets of Windsors are rare and extremely valuable. Any 10-spindle Windsors are almost unique. To have a set of six 10spindle Windsors come up for public sale is, therefore, an event. In the Windsor group are also a settee and a crib. A Duncan Physic carved mahogany lyre card table, about 1805; two Rhode Island mahogany XVIIIth century blockfront chests of drawers; an important William and Mary bird's-eye maple low-boy about 1700, and a very interesting boy, about 1700, and a very interesting Hepplewhite inlaid mahogany "Louisiana" card table, American, about 1812, the satinwood decoration of which incorporates the armorial insignia of the United States, flanked on either side by nine stars, the eighteen stars signalizing the entrance of Louisiana as the eighteenth State into the Union, are among the many notable items in this collection.

There are fine sets of Hepplewhite chairs, including a set of six oval-back mahogany, mahogany Chippendale mahogany, mahogany Chippendale chairs, arm and side, and a very im-portant set of seven Sheraton mahogany side chairs, also a rare 8-legged maple Hepplewhite settee, about 1785. There is a rare collection of child's and miniature furniture, including two Hepple-white child's chairs, an exceedingly scarce type, in mahogany, and child's Windsor chairs and fine tables—XVIIIth century pieces.

There is much rare New England furniture in pine and maple, walnut, birch and cherry, including highboy and chestson-chests. An important inlaid mahog-any tambour escritoire, New England, about 1795, is very similar to a piece which appeared in the collection of the late Howard Reifsnyder, recently dispersed at the American Art Galleries.

The European furniture includes a rare French Gothic carved oak credence, XVth century with superb linen-fold carving on the panels. There are two fine tapestries, one a Brussels verdure of the XVIIth century, and one an Italian Panelisance panel Italian Renaissance panel.

A cigar store Indian, a brave with a bundle of cigars in his hand, is one of the whimsical items in Mr. Ayer's collec-

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Original etchings, aquatints, etc., by W. S. Bagdatopoulos, E. J. Detmold, H. P. Evans, Roland Green, F. H. Haagensen, Margaret Hamilton, S. M. Litten, R. G. Mathews, Barry Pittar, etc.

> 188, Brompton Road London, S.W. 3.

ANDERSON GALLERIES

MODERN ETCHINGS AND COLOR PRINTS Exhibition, April 18 Sale, April 24

Modern etchings and color prints from A remarkable group of Windsor the collections of the late Miss Minnie chairs, about 150 in number, embracing all varieties, some so rare as to be practice. Mandelle, Miss Mary Sharswood and Edward Goldman, with additions from Edward Goldman, with additions from other private sources, are to be sold at the Anderson Galleries on the evening of Wednesday, April 24th. In this col-lection, which is now on view, both European and American engravers are represented. Among the former are Henry Alken, Edmund Blampied, Frank Brangwyn, Felix Buhot, Sir David Young Cameron, Constantin Guys, Sir Francis Seymour Haden, William Lee Hankey, Alphonse Legros, James Mc-Bey, Charles Meryon and Anders Zorn. There is one Rembrandt etching, the Clement de Jonghe.

Among the finest impressions in this group are two by Cameron, the "Loch Aline" in a signed proof and the "Ben Lomond" in an early state before the signature in the plate. This is a fine impression on old paper with the artist's signature and the title in his hand. Alken's "The Sportsmen," a watercolor drawing, the first number in the cata-logue, should also arouse considerable

impression. Among the contemporaries are such well known names as Gifford Beal, Frank W. Benson, Warren Davis, S. Arlent Edwards, Ernest Haskell, Rockwell Kent, Joseph Pennell and Walter Tittle.

GOLDMAN-LEIGHTON LIBRARIES Exhibition, April 14 Sale, April 25

Selections from the libraries of Edward Goldman and George E. Leighton, with other properties, were placed on exhibition at the Anderson Galleries on April 14th to be dispersed on April 25th. Among the most interesting items is a document signed by Thomas Lynch, Jr., consigned by the Historical Commission of South Carolina. Rare and beautiful manuscripts, incunabula and extra-illustrated books are from the library of the late George E. Leighton of St. Louis, Missouri.

CHRISTIE'S

PAINTINGS AND DRAWINGS BY OLD MASTERS Sale, May 9

The names of a number of Americans appear in the catalogue, among them

A small, but choice collection of pictures and drawings by old masters, principally of the Italian school, will be of-

James McNeill Whistler, whose "Roth-erhithe" in the third state is a very fine when the A. G. B. Russell collection will in which the influence of Donatello and

ing items of the sale:

"One of the most interesting of the drawings is the 'Mars Seated,' in pen, heightened with white on purplish gray paper, which has been attributed to Piero della Francesco by the late Mr. Charles and highly characteristic examples of his style of pen and ink drawing, a 'Madonna and Child, the Infant St. John and a Kneeling Saint,' and a group of the 'Vir-Giovanni Bellini drawing of a Seated Youth has frequently been reproduced and described. The drawing which has a very distinguished collector's pedigree,

Mantegna is very pronounced, without in any way obliterating Bellini's personal characteristics. This drawing is un-

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### COMING AUCTIONS

(Continued from page 17)

the portrait study in black chalk of a youth by Il Pontormo is particularly impressive in its characteristic stylizations.

That important center in Italian art of the mature Renaissance, the circle of Correggio, is represented by two examples of arresting quality. One is the sheet drawn by the master himself on both sides, the obverse containing 'Two Studies for a Figure of Cupid Bound' and the reverse a 'Study of St. Matthew and St. Jerome for the Pendentive in the Church of S. Giovanni Evangelista at Parma'. The other is a 'Madonna' in Parma.' The other is a 'Madonna' in red chalk heightened with white, by Francesco Mazzola (Il Parmigianino), little masterpiece of melodious line whch goes a long way towards explain-ing the tremendous influence wielded by this artist on contemporary and later

"Of the great masters of the Venetian School of the XVIth century, the name of Titian is taken, and various considerations go to show, not in vain, by the brilliant study of 'The Young Baptist Kneeling' in pen and bistre wash, so re-plete with life and movement and of a Rembrandtesque quality in the treatment of light and shade. Titian's rival, Gio-vanni Antonio da Pordenone is seen in a black chalk drawing of the 'Magdalen' in which the Michelangelesque fullness of his forms and the monumental quality of his design are admirably exemplified-altogether an example of particular interest and importance. Again, the vigor and simplicity of which Jacopo da Ponte (Il Bassano) was capable as a draughtsman may be excellently gauged from his 'Kneeling Figure of St. Peter' in black chalk heightened with white on blue paper, which is the study for the figure occurring in the right foreground of Bassano's picture of 'The Descent School, with which the catalogue opens.

#### AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Avenue and 57th Street
April 20, 22, 23—The Reifsnyder collection of oriental art and oil paintings.
April 24—The Reifsnyder collection of books on furniture, ornament and design.
April 24, 25, 26, 27—The Reifsnyder collection of American furniture.

THE ANDERSON GALLERIES

489 Park Avenue
April 20—Furniture by Duncan Physe and other early American craftsmen, with Staffordshire china, sandwich crystal and colored "Dolphin" glass and other objects from the collection of Mrs. H. H. Benkard of New

collection of Mrs. H. H. Benkard of New York City.

April 24—Modern etchings and color prints from the collections of Miss Minnie Man-delle, Miss Mary Sharswood and Edward Goldman, and other properties.

April 25—Selections from the library of Ed-ward Goldman and of George E. Leighton.

April 23—Fish and Rattigan naval prints, ship models, etc.

April 23—Fish and Kattigan navai prints, snip models, etc. April 25, 26—Burnet-Clark collection of Span-ish furniture. April 27—The Chinese collection of A. J Arghis.

FIFTH AVENUE AUCTION ROOMS April 17, 18, 19, 20—Paintings.

of the Holy Spirit, now in the Museo Civico at Bassano. Right at the end of the Venetian series comes one of the most fascinating examples to be noted, a 'View on the Grand Canal, Venice,' by An-tonio Canaletto, a performance of the utmost brilliance and swiftness, almost Whistlerian in its effect and differing as much as is possible from the usual care-fulness of Canaletto's drawings, but not one whit inferior to them in artistic

quality.
"The limits of space necessarily imposed on a brief preface preclude more than a reference, in general terms, to the examples of the Spanish, Flemish and English Schools which make up the balance of the section of drawings, and to the small collection of pictures, chiefly of the Italian, and notably Venetian

PLAZA ART ROOMS

PLAZA ART ROOMS

9-11-13 East 59th Street

April 18, 19, 20—The Katherine Hartshorne collection of XVIIth, XVIIIth and XIXth century French and English furniture and decorative objets d'art gathered by Mr. David B. Crockett.

April 24, 25, 26, 27—Early American, English and decorative furniture also antique English silver, etc., from the collections of Lord Mahom, the Earl of Dunraven and others.

SILO GALLERIES

40 East 45th Street

April 19, 20—Miscellaneous paintings.

April 25, 26, 27—Early American furniture and rugs.

rugs.

#### FOREIGN AUCTION CALENDAR

CHRISTIE'S

CHRISTIE'S
London
April 24—Old English gold and silver plate, the property of Capt. Adrian Bethell.
May 2—The Portland Vase, sold by order of the Duke of Portland.
May 3—Important paintings, the property of Lord Brownlow, etc.
SOTHEBY'S
May 8, 9, 10—The very choice and valuable collections of Vicomte Bernard d'Hendecourt.
May 9—Pictures and drawings by old masters, the property of A. G. B. Russell, Esq.
May 14—Armor and weapons, the property of the late Baron C. A. de Cosson.
GEORGES PETIT GALLERIES
Paris
May 13, 14, 15—The Marius Paulme collection of XVIIIth century French drawings and sculptures.
BELLIER BERNHEIM GALLERIES

BELLIER BERNHEIM GALLERIES

### AUCTION REPORTS

### COMPLETE PRICES OF DAVIES SALE

ARTHUR B. DAVIES COLLECTION
American Art Association—The Arthur B.
Davies art collection was sold on April 16th
and 17th. The grand total for the sale was
\$77,223. A complete list of prices follows: MODERN DRAWINGS, PRINTS,

WATERCOLORS AND PAINTINGS Picarso, Pablo. "Revelers," etching ... \$25
Picasso, Pablo. "Abstraction," etching \$25
Pascin, Jules. "L'Ete," etching ... \$30
-Maillol, Aristide Joseph Bonaventure. "Au
lardin," woodcut \$20 x 3 in. 11-Braque, Georges. Pencil sketch, 71/2 \$20

watercolor, 10 x 13½ in. \$60

50—Derain, Andre. Pencil sketch, signed, 14½
x 18 in. \$60

51—Derain, Andre. "The Fruit Gatherers,"
canvas, 10½ x 9 in. \$210

52—Dickinson, Preston. "Environs of New
York," pencil and pastel, 12 x 11½ in., \$110

53—Glackens, William J. "Central Park."
signed pastel, 10½ x 14 in. \$160

54—Serret, Charles Emmanuel. "Youthful
Figures in Landscape," signed pencil and
wash, 13 x 9 in. \$40

55—Derain, Andre. "Still Life," signed chalk
drawing in black and sanguine, 12½ x 10½
in.; C. W. Kraushaar. \$40

56—Hallowell, Robert. "Banana Grove: Bermuda," watercolor, signed and dated '23,
15½ x 11½ in. \$100

57—Serret, Charles Emmanuel. "Landscape
with Youthful Figures," signed pastel, 9 x
14 in. \$55

58—Wright, J. Macdonald. "Flowers and 

(Continued on page 19)

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### AUCTION' REPORTS

(Continued from page 18) 0—Schamberg, Morton L. "Landscape," signed panel, 10½ x 14 in .......\$50 62—Bruce, Patrick Henry. "Po Fruit," canvas, 9½ x 16 in.... graph , Paul. "The Bathers," lithograph inscribed P. Cezanne; Mrs. H. Murdock, \$350 74—Leger, Fernand. Pen drawing, signed and rayon drawing, signed and dated, 12½ x 18½ in. \$353.
6—Flemish School. "Landscape with Figures," canvas, 19 x 15 in. \$70—Dickinson, Preston. "Landscape," canvas, 14 x 20 in. \$130.
78—Toppi, Mario. "Evening Rest," signed pencil and wash, 12 x 18½ in. \$60.
79—Matisse, Henri. Lithograph, 19½ x 13. -Italian School. Attricts, 24 April 2017/2 in. \$61
-Baylinson, A. S. "Nude," crayon drawing, signed and dated 1917, 24 x 19 in. \$61
-Picasso, Pablo. "Study of Two Nudes," central drawing on white, 25 x 18/2 in. \$13
-Picasso, Pablo. "Portrait, crayon drawing, 25 x 19 in. 23½ in. Signed and dated 1914, canvas, 35 x 16 signed and dated 1914, canvas, 35 x 16 in. ...\$310
94—Braque, Georges. "Marine," canvas, signed, 21 x 32 in.; E. Weyhe ...\$675
95—Walters, Evan J. "Thunderstorm," signed canvas, 24 x 36 in. \$60
96—Italian School. "At the Cenotaph," canvas, signed, 2034 x 264½ in. ... \$100
97—Flemish School. "Romantic Landscape," canvas, 20½ x 27½ in. \$100
98—Dutch School. "Landscape with Figures," signed panel, 27 x 35 in. \$330
99—De la Fresnaye, Roger. "Still Life," canvas, 28½ x 36 in.; E. Weyhe ...\$720
\$100—Poupelet, J. Bronze head ...\$80
101—Perdriat, Helene. Bronze head ...\$40
102—Manolo, Manuel. "Femme nue," bronze statuette ...\$100 104—Brancusi, Constantin. Marble fragment, signed and dated Paris, 1912 .......\$200 BABYLONIAN, ASSYRIAN AND ROMAN RELICS AND OTHER OBJECTS 105—Assortment of geological specimens, eight pieces

115—Assortment of pre-dynastic ivory and bone implements, objects and fragments . \$45 116—Three strings of beads . \$25 117—Four necklaces of glass beads . \$75 118—Lot of assorted seals, comprising string of Babyloman seal cylinders and Egyptian seals, \$100 119—Assortment of Imperial Roman glass objects \$70

120—Two necklaces of glass beads, one Imperial Roman milleflori beads \$110

121—Six Imperial Roman glass objects \$100

122—Three iridescent glass bowls and five pernume bottles, Roman, Imperial period \$110

123—Assortment of stratified and milleflori glass fragments, Augustan period \$375

124—Assortment of stratified and milleflori glass fragments, Augustan period \$200

125—I wenty-five Babylonian and Assyrian seal cylinders \$275 128—Nine unglazed pottery bowls \$25 129—Seven unglazed pottery bowls \$45 131—Five unglazed pottery objects \$45 132—Eight unglazed pottery objects \$22.50 133—Four unglazed pottery objects \$22.50 134—Alaskan horn ladle \$35 134—Two Alaskan carved black basalt orna-ments \$160 Nine unglazed pottery bowls 137—Assortment of aboriginal sculptures. \$250 138—Four African wood carvings, grotesque male and female figures; J. B. Neumann \$425 139—Three African wood sculptures, two gro-tesque temale figures and head mounted on philith; Downtown Galleries......\$500 PERSIAN AND MESOPOTAMIAN
POTTERY
40—Two glazed pottery cups and cucumber green pitcher 41—Two lustre bottles, Persian, XVIth tury \$40 142—Rakka polychromed bowl, Mesopotamian, XI-XIIth century \$40 143—Rakka vase, Mesopotamian, XI-XIIth century; pass. 144—Two glazed pottery bowls, Persian, XIIth century \$17.50 145—Three Rakka pottery objects, Mesopota-mian, XI-XIIth century \$3.5 146—Sultanabad pitcher with blue and black decoration, Persian, XIIIth century \$70 147—Sultanabad vase, Persian, XIIIth century 148—Sultanabad bowl, Persian, XIIIth century, \$100 151-Two blue and white jars, Kashan, XVIIth century \$40 152—Koubatcha polychromed tile, Caucasian, XVIIth century \$80 153—Rakka two-handled vase, Mesopotamia, XIi3—Rakka two-named \$80 XIIth century \$4. 54—Blue and white pottery jar, Kashan, XVIIth century \$4. 55—Blue and white pottery jar, Kashan, \$4. NVIIth century

KVIIth century

6—Pottery jar with blue decoration, Kash.

KVIIth century

7—Two vases

GREEK AND ROMAN MARBLE AND
BRONZE SCULPTURES, MISCELLANEOUS CARVINGS AND
STATUETTES
158—Intaglio-carved bone cylinder \$50
159—Two archaic objects, bronze mask and
Egyptian model of a cat \$25
160—Seventeen carved bone fragments, Greek,
IIIth century B. C. \$25
161—Nineteen carved bone fragments, Roman,
III-IVth century \$25
162—Four carved bone objects, in case, Greek,

165-Six archaic bronze figurines ..\$160 166-Eight miniature bronze figurines and groups, Syrian, 1st century A. D. ..... \$130 57—Six archaic bronzes \$05 58—Six bronze figurines, Syrian, IIIrd cen-sury A. D. \$00 507—Cive pronze figurines, Roman, Imperial 175—Bronze plaque \$20 176—Sculptured alabaster head, Egyptian, Ptolemaic period \$150 177—Bronze statuette of Hercules Ptolemaic period \$150 77—Bronze statuette of Hercules, Roman IIIrd century A. D. \$4 178—Cypriote stone head, IInd century B. \$55
179—Cypriote sculptured stone head, VIth century B. C. \$140
180—Babylonian carved stone incense burner, VIIth century B. C. \$55
181—Sculptured marble head, Roman, IInd century A. D. \$45
182—Bronze statuette of Venus, Roman, IIIrd century A. D. \$120
183—Sculptured marble head, Graeco-Roman, 1st 183—Sculptured marble head, Graeco-Roman, 1st century B. C. 183—Sculptured marbie nead,
century B. C. \$75
184—Bronze mirror and animal statuette. \$110
185—Sculptured marble torso, Roman, IInd century A. D. \$120
186—Sculptured marble torso, Hellenistic period,
\$220 186a—Sculptured marble torso, Hellenistic \$110 186a—Sculptured marble .\$110
period .\$110
187—Sculptured marble torso, Hellenistic period, \$26
188—Bronze statuette of Bacchus, Roman, IInd
century A. D. .\$80
189—Two primitive bronze statuettes, XIIth
century B. C. .\$190
190—Bronze statuette, Egyptian, Ptolemaic
period .\$30 period 191—Bronze statuette, Egyptian, New King-\$25

191—Bronze statuette, dom. \$25
dom. \$25
192—Two sculptured heads: (1) Marble head of
Athene, Roman, IInd century A. D.; (2)
Stone head of a satyr, IInd century A. D. \$70
193—Bronze statuette, Egyptian, XVIIIth Dynasty 194 Sculptured marble torso, Hellenistic period, 195-Bronze jug, Roman, IInd century B. 196 Bronze model of a foot, Roman, Ist cen-196—Bronze model of a foot, Roman, 1st c tury A. D.
197—Lot of assorted archaic bronze mirro plaques and coins \$ 198—Two Roman bronze ewers \$ 199—Archaic Greek carved wood figurine. 200—Pompeian bronze plaque, Ist century A.

201—Sculptured marble fragment, Roman, Ist century A. D. \$201
202—Archaic sculptured stone head, Cypriote, VIth century B. C.; E. Weyhe \$2,100
203—Sculptured marble group, Hellenestic period, Venus and Amorini \$160
204—Sculptured Pentellic marble torso, Greek, IVth century B. C.; Kouchajki \$600
205—Pompeian terra cotta urn, Ist century A. D. \$60

GREEK POTTERY AND TERRA COTTA FIGURINES 206—Five terra cotta figurines and miscellaneous 206—Five terra cotta figurines and miscellaneous lot of fragments \$80 207—Five archaic pottery masks \$190 208—Tanagra figurine and ten pottery heads and masks \$100 = Painted pottery jug, Greek, Vth century B. C. \$40

tures \$80 212—Red figure lekythos, Greek, VIth century B. C. \$60 213—White pottery lekythos, Greek, IIIrd cen-B. C. \$60 213—White pottery lekythos, Greek, IIIrd cen-tury B. C. \$30 214—Three archaic pottery objects: (1) Seated terra cotta figurine Greek, Vth century B. C.; (2) Pottery cup, Ist century A. D.; (3) Green glazed pottery jar, Roman, 1st century A. D., \$110 215—Glazed pottery vase, Greek, Hind century

215—Glazed pottery vase, Greek, IInd century A. D. \$40
216—Italiote painted pottery amphora, IInd century B. C. \$80
217—Italiote pottery cenochoe and skyphos, IInd century B. C. \$100
218—Iridescent two-handled vase, Greek, IInd century A. D. \$50
219—Black figure pelike, Etruscan, VIth century B. C. 220—Black and violet figure stamnos, Etruscan, VIth century B. C.; Prof. V. G. Simkhowitz (private buyer) \$525

223—Two cameo glass snuff bottles
224—Four assorted seals, Ch'ien-lung
225—Two glass snuff bottles
226—Carved jade snuff bottle, Ch'ien-lung
227—Carved jade snuff bottle, Ch'ien-lung
228—Carved jade snuff bottle, Ch'ien-lung
229—Carved rock crystal rouge box, Ch'ien-lung 230-Carved soapstone incense burner and

230—Carved soapstone incense burner and jade animal statuette \$40
231—Carved agate snuff bottle \$35
232—Five figurines, T'ang and Ming \$35
233—Two sculptured Buddhist heads \$100
234—Five jade carvings \$55
235—Carved rock crystal group \$55
236—Carved amethystine quartz group \$35
237—Carved carnelian ornament \$45
238—Two bronze figurines: (1) Damascened bronze figure of a seated youth, T'ang; (2)
Figure of Kuan Yin, Sung period \$30
239—Carved fluorite flower holder \$30
240—Brown jade ornament, Han Period \$85
241—Two figurines \$40
242—Two jade coupes \$25
243—Cloisonne enamel cabinet vase and statuette.

243—Cloisonne enamel cabinet vase and statuette.

244—Carved ivory tusk and five fragments \$30

245—Seven bronze miniature animal figurines,
Ming period \$22.50

246—Two carved jade statuettes \$30

247—Carved white jade statuette \$35

248—Carved oak figure of Hotei, Japanese,
XVIIIth century \$80

49—Three Tibitan bronze statuettes of Kuan
Yin, XVIIth century \$80

250—Three sculptures \$30

251—Two unglazed pottery figurines of the Tang
period.

252—Carved soapstone seal of the Ming period.

period 252—Carved soapstone seal of the Ming period

253-Sculptured stone statuette, XVIIIth ce tury \$15254—San Ts'ai figurine of the Ming period. \$255—Ming gilded bronze statuette. \$30256—T'ang carved stone Buddhist stele. \$17057—XVIIIth century sculptured stone statuette.

258—Cucumber-green hill jar (Po shan Lu) of the Han period \$60 259—Three blue and white baluster-form vases \$90 260-Glazed pottery hill jar (Po Shan Lu)

the Han period
261—Japanese bronze vase
262—Canton Namaco ware bowl of the Ming
33
35
\$20

riod
265—Ming Cochin ware octagonal bowl
266—Han glazed pottery granary (Ch'uan)
267—Ting Yao vase (Mei P'ing)

\$40 268-T'ang glazed pottery vase. 269—Han green glazed pottery vase. 270-Cucumber-green vase, Han period century. Battle Scene, 8¾ x o III.

272—Japanese color print of the XVIIIth cen\$15 273—XVIIIth century Japanese color print, by Kiyonutsu \$30 274—Yuan painting on silk. Landscape \$15 Kiyonutsu
274—Yuan painting on silk. Landscape . \$15
275—XVIIIth century Japanese painting on rice
\$30 \$110 paper 276—Ming carved, gilded and polychromed rama, \$40 280—Japanese painted six-fold screen, School of Ukiyoe, late XVIIIth century \$80.
281—Japanese painted six-fold screen, School of Tosa, late XVIIIth century \$200
COPTIC AND OTHER FABRICS
282—Two drapery cords with pendent tassels, length 4 ft. 10 in. \$20
283—Three small embroidered panels (1 and 2)
Chinese, of violet silk, embroidered in gold and colored wools. (3) Net ground embroidered in colored silks \$5
284—Coptic tapestry fragment, V-VIIIth century

in. \$85 in. \$25—Two Persian gold brocade table covers, XVIIIth century, 28 x 21 and 24½ in square, \$30

XVIIIth century, 28 x 21 and 24½ in square, \$30
96—Brocaded damask table cover, Persian, XVIIIth century, 29 in square \$110
77—Toile de Jouy cushion cover and valance
(1) cushion cover printed by J. A. Henry a Rouen; (2) shaped valance printed with epiodes inscribed, Part d'aimer, circa 1800, Valance, 40 in depth 12½ in. \$15
98—Two Louis XV textile panels, French, XVIIIth century, 20 x 18 in. and 19½ x 21 in. \$100
99—Two textile panels and border. One panel, 41 x 23½ in. One panel, 25 x 40 in. Border, length 30 in. \$55

XVIIIth century, 20 x 18 in. and 19½ x 21 in. \$100

59—Two textile panels and border. One panel,
41 x 23½ in. One panel, 25 x 40 in. Border,
length 30 in. \$55

300—Three Perugian embroidered linen towels,
41 x 21 in., 25 x 20 in. and 21 x 22 in. \$45

301—Louis XVth silk and silver brocade panel,
French, XVIIIth century, 36½ x 32 in. \$70

302—Louis XVth silk and silver brocade panel,
36½ x 33 in. \$30

303—Antique needlepoint panel of Broussa design, 5 ft. 5 in. x 1 ft. 6 in. \$70

304—Antique East Indian double-sided tapestry
hanging, 7 ft. 4 in. x 3 ft. 8 in. \$10

305—Green silk coverlet, Italian, XVIIIth century, 6 ft. 2 in. x 5 ft. \$30

306—Panel of blue batik, Javanese, XVIIIth
century, 8 ft. 6 in. x 3 ft. 5 in. \$35

FRENCH XVIIIth CENTURY FURNITURE,
TAPESTRIES AND DECORATIVE
OBJECTS
307—Two Primitive painted panels, Catalan,
XVIth century, app. 8½ x 5 in.....\$110
308—Champleve enamel and bronze bas-relief (Continued on page 20)

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109-Miscellaneous assortment of Colomb relics 110—Millefiori glass bowl, Roman, IInd cen-

110—Millefiori glass bowl, Roman, IInd century B. C. \$80
111—Assortment of old gold and semi-precious stone seals, in the form of rings, plaquettes, pins, etc., eighteen pieces \$225
112—Nine archaic glass objects, Roman, Imperial period \$30
113—Five necklaces of glass beads \$250

113—Five necklaces of glass beads.
114—Three necklaces of beads.....

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style \$15
327—Carved beechwood and canne armchair,
Regence period \$80
328—Pair carved walnut side chairs, Louis XV

style .....\$110 329—Sheraton inlaid mahogany nest of table

## AUCTION REPORTS

| Continued from page 19|
| plaque, Limoges, XIIIth century; "The Criefic fixion," 9 x 49/5 in.; Demotte. ## Sp. 20|
| 310—Bampleve ename relief plaque. ## August earlier flague. # MODERN DRAWHOS, FRINTS, WATERCOLORS AND PAINTINGS and part of the property of

(1916)," signed canvas ......\$60 419—Ferat, Serge. "Circus Performers," gou-

(1916)," signed canvas ...\$60
390—Signac, Paul. "The Harbor: La Rochelel."
signed watercolor ...\$200
391—Serret, Charles Emmanuel. "Children,"
signed pastel ...\$150
392—Degas, Edgar Hilaire Germain. "Classical Composition," signed drawing ...\$80
393—Paul Cezanne. Two studies, pencil drawings. (a) battle scene, (b) mountainous land-scape ...\$400
394—Patrick Henry Bruce. Bowl of Fruit, signed canvas ...\$60
395—Serret, Charles Emmanuel. "At the Fountain," pastel ...\$200
396—Signac, Paul. "Harbor at Marseilles, signed canvas ...\$90
419—Ferat, Serge. "Circus Performers," gouache ...\$170
ache ...\$170
420—Braque, Georges. "Cards and Dice," signed canvas; Morris Hillquit ...\$800
421—Bruce, Patrick Henry ...\$300
423—Bruce, Patrick Henry. "Books and Fruit, canvas ...\$70
424—Shannon, Charles Hazlewood. "Nymphs Bathing," canvas ...\$500
395—Serret, Charles Emmanuel. "At the Fountain," pastel ...\$200
396—Signac, Paul. "Harbor at Marseilles, signed canvas ...\$90
425—Derain, Andre. "Head in White," pencil and wash ...\$90 427-Rivera, Diego M. "Landscape, Mallor 431—Weber, Max. "Four Figures," canvas, \$375 432—Rivera, Diego M. "Nature Morte," signed canvas ......\$350 canvas .....\$350
433—Matisse, Henri. "Une Baigueuse," signed canvas; Knoedler .....\$1,050 signed canvas; Knoedler \$1,050 434—Picasso, Pablo. "Portrait Arrangement, Eva," signed canvas ... \$645 435—Piccasso, Pablo. "Portrait of a Lady Seated," signed canvas ... \$410 436—Hartley, Marsden. "Berlin Anti-War, canvas ... \$70 438—Giorgione, Attributed to. "Venus," canvas \$800
439—Blanchet, Alexandre. "Deux Amies,"
signed canvas \$5500
440—Dutch School, XVIIth Century. "Boors
Carousing," panel \$60
441—Dutch School, XVIIth Century. "The
Banquet," canvas \$120
442—Miscellaneous assortent of plaster casts,
\$120 442—Miscellaneous assortent of plaster casts \$190 443—Manolo, Manuel. Bronze statuette, "Rev erie" ......\$60 443A—Unknown contemporary. Bronze figure, (Continued on page 21)

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### AUCTION REPORTS

(Continued from page 20) 449—Brancusi, Constantin. Sculptured marble head, "Repose"; C. J. Lieberman......\$875 450-Matisse, Henri. Bronze statuette, nude female figure; Downtown Galleries.....\$450

BENGUIAT TEXTILES

American Art Association—Fabrics and tapestries, the V. & L. Benguiat Collection, together with property dispersed in liquidation of the B. Benguiat Company, Inc., were sold on April 1th, 12th and 13th. The grand total for the sale was \$186,295.00. Important items and their purchasers follow:

"Judith in the Camp of Holofernes," 6 ft. 6 in. x 5 ft. 6 in.; Mrs. Henry Morse....\$500 214—Flemish hunting tapestry, early XVIIIth century, 5 ft. 5 in. x 7 ft. 1 in.; Mayorkas Brothers
215—Flemish tapestry panel, XVIIIth century, 5 ft. 5 in. x 8 ft. 6 in.; B. F. Feustman, \$600

216—Flemish hunting tapestry panel, XVIIth century, 5 ft. 5 in. x 6 ft. 3 in.; Mrs. Henry Morse .....\$650 218—Flemish verdure tapestry, XVIIIth century, 8 ft. x 10 ft. 2 in.; William Baumgarten & Company .....\$950

of valances, 5½ yards 27½ in.; Dr. W. Smadbeck
521—Five pairs of Genoese crimson velvet and silk needlepoint hangings with valance; Italian, XVIIth century. Length of one pair, 12 ft. 4 in.; width of each curtain, 48 in. Length of valance, 8 ft. 9 in. Length of 2 pairs, 7 ft. 4 in.; width of each curtain 39 in. Length of valance, 6 ft. 6 in. Length of two pairs, 7 ft. 4 in.; width of each curtain, 30 in. Length of valance, 5 ft. 4 in.; S. Scheps
580—Flemish Renaissance tapestry, "Venus and Endymion." XVIth century, 11 ft. square; L. Maurice
L. Maurice
L. Maurice
13 ft.; S. Scheps
13 ft.; S. Scheps
13 ft.; S. Scheps
14 ft. square; 17 ft. xquare; 18 ft. Scheps
15 ft. 4 in.; S. Scheps
16 ft. 6 Cyrus." 11 ft. xquare; 17 ft. xquare; 18 ft. xquare; 18 ft. xquare; 19 ft. xquare; 19 ft. xquare; 11 ft. xquare; 19 ft. xquare; 10 ft. xquare; 11 ft. xquare; 12 ft. xquare; 12 ft. xquare; 13 ft. xquare; 13 ft. xquare; 14 ft. xquare; 15 ft. xquare; 17 ft. xquare; 18 ft. xquare; 19 ft. xquare; 19

American Art Association—First editions, autographs and press books of American and English authors, mainly of the XIXth and XXth centuries, including a portion of the library of Stuart W. Jackson of Montclair, New Jersey, were sold on April 15th and 16th. The grand total for the sale was \$18,441.00.

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### COMPLETE PRICES, STOKES-CAMERON SALE

STOKES-CAMERON PAINTINGS

Anderson Galleries—Paintings by artists of the XVIth to the XIXth centuries comprising paintings from the Stokes collection sold by order of the Kessto Corporation, paintings owned by Mrs. Louise Senff Cameron and other properties were sold on April 9th, 10th and 11th. The grand total for the sale was \$60,967.50. A complete list of prices and of purchasers, when obtainable, follows:

x 36 in. \$300 -Bargue, Charles. Two drawings. "A Nude Woman Lying on a Couch," crayon, 3½ x 7 in.; and "Standing Figure of a Young Girl," pencil and wash drawing, 11 x 6

Girl," pencil and wash drawing. 11 x 6 in. \$25
3—Bargue, Charles. Two drawings: "Mother and Child," red chalk drawing, 10 x 7 in. and "Moorish Soldier Standing," crayon, 8 x 534 in. \$22.50
4—Bargue, Charles. Three drawings: "Study of a Tree-trunk Sawed in Half," crayon, 5 x 8 in.; "An Oriental at Prayer," crayon, 9 x 11 in., and "Entrance to a Mosque," crayon, 16½ x 9½ in. \$32.50
5—De la Pena, Narcisse Virgile Diaz. "Interior of a Wood," signed panel, 12 x 15 in. \$35

terior of a Wood," signed panel, 12 x 15 in. \$35

16.—Berne-Bellecour, Jean. "A Frosty Morning," cradled panel, signed and dated 1909, 14 x 10½ in. \$65

17.—Craig, Thomas Bigelow. "A Summer Morning," canvas, signed, 18 x 26 in. \$40

18.—Moran, Thomas. "Mt. Tamalpais," canvas, signed and dated 1883, 32 x 24 in. \$250

19.—Blakelock, Ralph Albert. "Sunset Landsacape," canvas, signed, 10 x 14 in. \$250

20.—Boston, Frederick James. "Central Valley," canvas, signed, 20 x 24 in. \$22.50

21.—McCord, George H. "Venetian Scene," canvas, signed, 21 x 28 in. \$140

22.—Leigh, William Robinson. "The Horse-Thief," canvas, signed and dated 1910, 22 x 34 in. \$400

23.—Gabini, B. "A Chatelaine of the XVIth

22—Leigh, William Kodinson,
Thief," canvas, signed and dated 1910, 22 
x 34 in. \$400
23—Gabini, B. "A Chatelaine of the XVIth
Century," signed panel, 11 x 8½ in. \$30
24—Champney, James Wells. "Love's Token,"
canvas, signed 13 x 9½ in. \$30
25—Dielman, Frederick. "A Greek Beauty,"
academy board, signed and dated 1887, 8
x 6½ in.
26—Fichel, Eugene. "The Necklace," panel,
signed and dated, 1866, 9½ x 7½ in. \$10
27—Wiggins, Carlton. "Farmyard Scene," canvas, signed, 14 x 24 in. \$30
28—Northcote, J. "English Countryside, academy board, signed and dated 1860, 12 x
9½ in. \$22.50
30—Rozier, Jules. "River Landscape," panel,
signed and dated 1859, 8 x 15 in. \$30
30—Boeber, Arthur. "The Edge of the Grove,
Nutley, N. J.," canvas, signed, 29½ x 22
in. \$45
31—J. E. F. "The Pet Parrot," canvas, signed

II.—J. E. F. "The Pet Parrot," canvas, signed and dated 1873, 25 x 21 in..........\$30

32 Tyler, James G. "A Tugboat," canvas, signed, 13 x 22 in.......\$40 33 Swebach, Bernard Edouard. "Hurd canvas, signed and dated 1865, 12 in. 34 Von Defregger, Franz. "Young Peasant Girl," panel, signed, 21 x 15½ in.....\$320

35 Troyon, Constant. "Sheep," canvas, signed, 15 x 18½ in. .....\$140 15 x 18½ in. \$140
36—Van Marcke, Emile. "Milking Time." canvas, signed, 15½ x 25 in. \$240
37—Schreyer, Adolf. "The Outpost," canvas, signed, 20 x 15 in.; Mr. C. H. Sage. \$925
38—Thayer, Abbott H. "Elizabeth," canvas, 32 x 24 in. \$170
39—Bonheur, Rosa. "Per.ian Leopards," canvas, signed, 18 x 22 in. \$275
40—Blakelock, Ralph Albert. "Autumn Sunset," canvas, signed, 16 x 24 in.; Mr. G. Wattles \$2,800
41—Stull, Henry. "Portrait of a Race Horse and Jockey," canvas, signed and dated 1896, 16 x 20 in. \$100
42—Welch, Thad. "The Mountain Drive, Santa Radays "Conversioned and dated 1975.

and Jockey," canvas, signed and uateu 1070, 16 x 20 in. \$100 2—Welch, Thad. "The Mountain Drive, Santa Barbara," canvas, signed and dated 1916, 22 x 36 in. \$250 13—Culverhouse, Johann Mongels, Pair of Moonlight Scene." Market Place' and "Skating Scene." Both panels signed and dated 1854, 10½ x 14 in. \$90 14—Smillie, George H. "Westchester Marches," ca was, sig ed. 20 x 30 in. \$75 15—Menzler, W. "Marguerite," panel, 20 x 11 in. \$95 16—Stevens, Alfred. "In the Studio," cradled

46—Stevens, Alfred. "In the Studio," cradled panel, 26 x 21 in. \$125
47—Plas, Pieter. "Pastorale," panel, signed and dated 1839, 14½ x 19 in. \$60
48—Remington, Frederic. "The Salute," canvas, signed, 36 x 28 in. \$90
49—Dupre, Jules. "French Countryside," canvas, signed, 21½ x 32 in. \$400
50—De la Pena, Narcisse Virgile Diaz. "Nymphe et Amour," panel, signed and dated, 13 x 9 in.; order. \$1,100
51—Cox, David. "The Woodmen." canvas, signed and dated, 25 x 30 in. \$75
52—Wilkie, Sir David (Attributed to). "A Tap-room," canvas, 14 x 24 in. \$40
53—Mauve, Anton. "The End of the Tree," watercolor, signed, 19 x 13½ in.; Mr. Myer Linker. \$475
54—Herring, John Frederick. "The Ambush,"

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59—Watson, Robert W. "Highland Castle," canvas, signed and dated 1912, 24 x 36 in.

60—Keith, William. "Early San Francisco," canvas, signed, 23½ x 33 in.; Mr. Stuart Chevalier ... \$425

61—Inness, George, "Stroll Through the Meadow," canvas, signed and dated 1882, 30 x 20 in.

62—Romano, Juana. "Les Oiseaux Bleus," canvas, signed, 41 x 28½ in. \$175

63—Rougeron, Jules James. "Portrait of a Lady," canvas, signed and dated 1876, 24 x 19½ in.; order ... \$775

64—Jacque, Charles Emile. "Afternoon in the Fold," panel signed, 12 x 9½ in. \$115

65—Couture, Thomas. "Girl Water Carriers." panel, signed, 16 x 123¼ in. \$115

65—Couture, Thomas. "Girl Water Carriers." panel, signed, 16 x 123¼ in. \$115

65—Lenoir, C. A. "Pandora," canvas, signed, 17 x 15 in. \$90

67—Lenoir, C. A. "Pandora," canvas, signed and dated 1902, 70 x 36 in.; Mr. W. C. Findlay \$675

68—Wenderoth, A. "The Sheik's Favorite," canvas, signed and dated 1848, 25½ x 32½ Levy 59-Watson, Robert W. "Highland Castle canvas, signed and dated 1912, 24 x

\$125 Stuart Vane (After Gilbert Stuart). 81—Van Boskerck, Robert W. "Lake in the Valley," canvas, signed, 23 x 32 in....\$180

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(Continued from page 21) in. \$105
95—Lingelbach, Johannes. "Battle Scene," canvas, 22½ x 29 in. \$15
96—French, XVIIIth century. "Pastorale," panel, 8½ x 12 in. \$5
97—Dutch, XVIIIth century. "Landscape with Figures." canvas, 14½ x 19 in. \$7.50
98—Potter, Paul (Attributed to). "Rural Scene," panel, 8 x 10 in. \$12.50
99—Dutch, XVIIth century. "Still Life," canvas, 21 x 17½ in. \$7.50
100—Van Os, Jan. "Still Life," panel, signed, 10½ x 18 in. \$7.50
101—A V. S. "The Falconing Party," canvas, signed and dated 1677, 13½ x 17½ in. \$20
102—Lorraine, Claude (School of). "Mediterranean Scene," canvas, 28 x 25 in. \$22.50
103—Dutch, XVIIth century. "River Scene," cradied panel, 17 x 21 in. \$37.50
104—Dutch, XVIIth century. "Marine," panel, 17 x 20 in. \$110
105—Dutch, XVIIth century. "Landscape with

vas, 50 x 39 in.; Charles of London..\$1,000 122—Lys, Jan. "Saint Peter in Prison," canvas, 41 x 32 in. . . . . . . . . . . . \$225 123-Bol, Ferdinand (Attributed to). "The Chaste Susanna," canvas, 51 x 41 in....\$180 Chaste Susanna," canvas, 51 x 41 im...\$180

124—School of Gova. "Portrait of a Gentle man," canvas, 25 x 19 in....\$75

125—Morland, George. "The Storm," canvas, 25 x 30 in....\$220

126—Tiepolo, Giovanni Baptista (Attributed to). "Martyrdom," canvas, 31½ x in....\$60

127—Huysman, Cornelius. "Classical Landscape," canvas, 31 x 33½ in.....\$110

128—Stubbs, George. "The Intruder," canvas, signed, 36 x 32 in....\$300

129—Tiepolo, Giovanni Baptista. "Martyrdom of Saint Agatha," canvas, 32 x 20 in...\$140

130—Le Nain, Louis. "The Family Gathericanvas, 23 x 27 in......\$51

131—De Flieger, Simon. "Marine," panel, 14½ x 20 in....\$75

132—Van der Neer, Aert. "Moonlight on the Moordeck," cradled panel, signed, 17½ x 26 in.........\$133—Steen, Ian (Attributed to). "Dining out.] Moordeck, cradled panel, signed, 1/½ x 26 in. \$130

133—Steen, Jan (Attributed to), "Dining outof-doors," canvas, 16 x 19½ ........\$125

4—French, XVIIIth century. Pair of pastel
heads, ovals, 34 x 26 in. \$120

135—Venetian, XVIIth century, "Descent from
the Cross," cradled panel, 22 x 41 in....\$50

136—De Champaigne, Phillipe. "Portrait of a
Spanish Cardinal," canvas, 24 x 20 in....\$50

137—Venetian, XVIth century, "Portrait of a
Patrician Gentleman, canvas, 44 x 3
in. \$175 

151—Luini, Bernardino. "The Madonna and Child," cradled panel, 15 x 11 in.; Mr. H. T. Francis...\$2,100 T. Francis \$2,100

152—Van Mieris, Willem. "The Poultry Dealer," panel, signed, 18½ x 14½ in.; F. Kleinberger, Inc. \$1,650

153—Van Ostade, Adriaen. "The Interrupted Concert," cradled panel, signed and dated 1670, 11 x 9 in.; Mr. H. T. Francis. \$1,850

154—Rubens, Peter Paul. "Head of One of the Three King. (Le Mage Assyrien)," canvas, 26 x 20 in.; order \$4,000

155—De Gelder, Aart. "The Philosophers," canvas, signed, 56 x 42 in. \$160

156—French, XVIII century. "Le Seigneur de 156—French, XVIth century. "Le Seigneur de Wissocq," canvas, 22 x 20 in.....\$270
157—Zoffany, John. "Portrait of Mustapha," canvas, 50 x 40 in.....\$160
158—Zoffany, John. "Portrait of Charles Wise, Brother of Mustapha," canvas, 50 x 40 in. Companion to preceding.

x 50 m.
174—Shayer, William. "Fishermen's Beach in Scotland," panel, signed and dated 1835, 30 x 40 in. \$575
175—Poussin, Nicolas (School of). "A Bacchanalian Revel," canvas 29½ x 39 in.,\$150 176—Lely, Sir Peter. "Portrait of Sir Charles Lucas and Wife," canvas, 56 x 52 in....\$500 177—Roman, XVIIth century. "Architectural Subject," canvas, 33 x 43 in.......\$260
178—French, XVIII.h century. "Music and Poetry," canvas, 30 x 46 in \$100
179—Venetian, late XVIIth century. "Christ Healing the Sick," canvas, 33½ x 47 in...\$40

| Donor," canvas, 39 x 43 in......\$230 | 194—Dutch, XVIIth century. "Portrait of a Burgher," panel, 9½ x 8 in......\$30 | 195—Van Dyck, School of. "Bust Portrait of a Lady," panel, 15½ x 12 in.......\$60 199—Smith, Jean. "Cross Country Racing," canvas, signed and dated 1907, 20 x 26 in. . . . \$40 

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### CALENDAR OF EXHIBITIONS IN NEW YORK

Ackerman Galleries, 50 East 57th St.—'Irish Memories," an exhibition of Irish sporting and landscape sketches by E. CE. Somerville, to April 30th.

Thomas Agnew & Sons, 125 East 57th St.— Exhibition of paintings and drawings by old

Ainslie Galleries, 677 Fifth Ave.—Pencil drawings and charcoal portraits by Edward C. Caswell, to April 29th. Exhibition of old masters, of the early Dutch, Italian and Flemish Schools, to April 30th.

American Designers Gallery, 145 West 57th St.
—Seven rooms in the modern manner, a home furnishing project for average incomes, until June 15th.

American Lithographic Company, Inc., 52 East 19th St.—Exhibition of 48 lithographs, during

Anderson Galleries, 489 Park Ave.—Seventh Spring Exhibition of the Salons of America, to May 4th.

Arden Gallery, 460 Park Ave.—Sixth annual exhibition of the New York Chapter of the American Society of Landscape Architects, through the spring.

Art Alliance, 251 South 18th St.—Twelfth Annual Exhibiton by members of the Watercolor Club, memorial exhibition of works by Clara N. Madeira and contemporary American paintings and sculpture, to April 29th.

The Art Center, 65 East 56th St.—Craft work shown by the New York Society of Craftsmen, Mexican craftswork shown by the Paine Mexican Crafts Corporation, wood engravings and International Exchange Exhibition of School Work in Industrial Arts, shown under the auspices of the American Federation of Arts and the Art Center, through April. Paintings by Michael Roundalzoff, to April 20th. Third International Salon of the Pictorial Photographers of America, and textile competition designs shown by the Art Alliance of America, to April 27th.

The Art Students' League, 215 West 57th St.
Paintings, drawings and mural studies
Jose Clemente Orozco, to April 30th.

Arts Council, Grand Central Palace, 480 Lexington Ave.—100 paintings by 100 living ington Ave. 100 paintings by American artists, to April 27th.

Babcock Galleries, 5 East 57th St.—Paintings and watercolors by Sol Wilson, to April 27th.

Balzac Galleries, 40 East 57th St.—Painting by old masters and works of the Impres

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue— Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.-Fine paint

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Decorative arts, recent accessions and exhibition of collection relating to Napoleon bequeathed by Marion

Brooklyn Institute of Arts and Sciences, Brooklyn Academy of Music, 30 Lafayette Ave.— Exhibition of watercolors and oils by students and paintings by John R. Koopman, to April 26th.

Brummer Gallery, 27 East 57th St.—Paintings by Michel Kikoine, through May 11th.

Buchanan Galleries, 556 Madison Ave. - Exhibition of paintings of Southern France and Algiers by Philip Cheney, to April 27th. Por-traits and flower paintings by Clara Lea Cousins, to May 8th.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Sporting prints and paintings, through April.

Warren E. Cox Galleries, 744 Madison Ave.— Exhibition of portrait drawings in three crayons and etchings by Frederick T. Weber to May 15th.

Daniel Gallery, 600 Madison Ave.—Paintings by Raphael Soyer, to May 4th. De Hauke Galleries, 3 East 51st St .- Modern

Demotte Gallery, 25 East 78th St.—Exhibition of stained glass from the XIth to the XVIIIth century extended by request to April 20th April 20th.

Downtown Gallery, 113 West 13th Street-Loan exhibition of paintings by Walt Kuhn, April 23rd to May 14th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by John Graham and drawings by Mater Dominica Fehringer, to April 28th. Durand-Ruel Galleries, 12 East 57th Street— Exhibition of master Impressionists, to April

Ehrich Galleries, 36 East 57th St.—Exhibition of modern American and European paintings, garden furniture and accessories, through April.

Ferargil Galleries, 37 East 57th St.—Exhibi-tion of garden sculpture, during April. Paint-ings by F. Raymond Holland, to April 22nd.

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Gainsborough Galleries, 222 Central Park South
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Gallery of Living Art, 100 Washington Square East — Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th floor. Grand Central Terminal—Exhibition by the Women Decorators Club of New York, to April 27th. Exhibition of three murals by Karoly Fulop, April 22nd to 27th. Decorative art by M. Elizabeth Price, April 23rd to May 4th.

Grand Central Palace, 480 Lexington Ave.— Architectural and Allied Arts Exposition, to April 27th.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

Helen Hackett Galleries, 9 East 57th Street— Exhibition of contemporary Irish art, to April 23rd.

Harlow, McDonald & Co., 667 Fifth Avenue— Prints of American Naval Battles, duplicates from the MacPherson collection, through April.

P. Jackson Higgs, 11 East 54th St.—Authenti-

Holt Gallery, 630 Lexington Ave.—Contemporary American art. Intimate Gallery, 489 Park Ave.—Paintings by Arthur G. Dove, to April 28th.

Kennedy Galleries, 785 Fifth Ave.—Etchings by Brangwyn, D. Y. Cameron and Jame McBey, during April.

Keppel Galleries, 16 East 57th St.—Drawings by George Bellows, to April 20th. Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Etchings by through April.

Kleinberger Galleries, 12 East 54th St.—Special exhibition of old masters, to April 30th.

Knoedler Galleries, 14 East 57th St.—Engravings by Martin Schongauer, through April 23rd. Persian and Indo-Persian miniature paintings from the XIVth through the XVIIth century, through April 27th. Wax portraits by Ethel Frances Mundy, April 22nd to May 4th.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Arnold Friedman, to April 30th. J. Leger & Son, 695 Fifth Ave.-Paintings by

John Levy Galleries, 559 Fifth Ave.-Old mas-

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue—Brush and ink impressions of New York by Max Phelipes, to April 27th.

Little Gallery, 29 West 56th St.—Antiques and modern decorative objects collected by Mrs. Bowdoin, to May 1st.

Macbeth Gallery, 15 East 57th St.—New-old paintings by Childe Hassam, from 1888 to 1919, to May 6th. Macy's, 34th St. and Broadway.—Exhibition of ship models collected by Coulton Waugh and old ship prints.

Masters' Art Gallery, Inc., 28 West 57th St.-

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Metropolitan Museum of Art, 82nd Street and Fitth Ave.—The Architect and the Industrial Arts; an exhibition of contemporary American design, through September 2nd. Embroideries and costume accessories, through September. Prints by Hokusai and Hiroshige, Japanese ceremonial No robes, an exhibition of watercolors, prints, selected masterpieces, and new accessories of prints.

Milch Galleries, 108 West 57th St.—Recent Watercolors by John Whorf, to April 20th. Garden sculpture by thirty sculptors, chiefly American, April 22nd to May 15th.

Montrosa Gallery, 26 East 56th St.—Exhibition of oils and watercolors, entitled "Mostly Cuba" by Robert Hallowell and Aurica Calonesco, Apr.l 22nd to May 4th.

Morton Galleries, 49 West 57th St.—Paintings by Lue Osborne and Vera Stevens, to April 30th.

Museum of French Art, 20-22 East 60th St.— Empire collection left to the museum by the late Mrs. Leonard G. Quinlin.

National Academy of Design, 215 West 57th St.-104th Annual Exhibition, to April 27th.

National Arts Club, 15 Grammercy Park.— Exhibition by the Junior Artists of the Club, to April 27th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Exhibition of works to be awarded to patron subscribers, to April 20th.

J. B. Neumann, New Art Circle, 9 E. 57th St. -Comprehensive showing of etchings and lithographs by Rodolph Bresdin, to April

New York Public Library, 476 Fifth Ave.— Room 316, lithographs and wood blocks by Honore Daumier, during April. Corridor, third floor, early views of American cities; Room 321 exhibition illustrating "The Mak-ing of an Etching," until November.

Newhouse Galleries, 11 East 57th St.—Ex-hibition of paintings by the Dutch little masters of the XVIIth century, to May 5th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Murdock Pemberton, to May 16th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue— Group of portraits by twenty American artists.

Rehn Galleries, 691 Fifth Ave.—Paintings and drawings by Umberto Romano, to April 27th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of old and modern French masters, through

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Schwartz Galleries, 517 Madison Ave.—Dry-points and drawings by Diana Thorne, to April 27th. Scott & Fowles, 680 Fifth Ave.—XVIIIth cen-tury English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.— Paintings, tapestries and furniture. Exhibi-tion of sculpture by Mario Korbel, to April 20th.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street-Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.
Sculpture and silhouettes by Hunt Diedric
through April.

Van Diemen Galleries, 21 East 57th St .- Old

Vernay Galleries, 19 East 54th St.—Collection of rare sporting prints by James Pollard, Dean Wolstenholme and Henry Alken.

Weston Art Galleries, 644 Madison Avenue

West Side Y. M. C. A., 318 West 57th St.— Fifth Annual Bashful Academy Exhibit of work done by members of the Y. M. C. A., to April 22nd.

Valentine Gallery of Modern Art, 43 East 57th
St.—Modern French paintings.

Weyhe Gallery, 894 Lezington Ave.—Drawings
by Mahonri Young, to April 20th. Paintings
by Vincent Canade, April 22nd to May 11th.

Whitney Studio Galleries, 10 West 8th St.— Exhibition entitled "The Circus in Paint," to April 30th.

Wildenstein Galleries, 647 Fifth Ave.—Loan exhibition of pain ings of the Great French, Masters of the XVIIIth century, to April 20th. Sculpture by Prince Yourievitch, to April 30th.

Yamanaka Galleries, 680 Fifth Avenue-Works of art from Japan and China.

Howard Young Galleries, 634 Pifth Avenue-Selected group of important masters.

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222—Greuze, Jean Baptiste, Attributed to "Reading the Scriptures," cradled panel, oval, 28 x 23 in. ... \$120
223—Ibbetson, Julius Caesar. "Landscape with Figures," canvas, 14 x 18 in. ... \$550
224—English, XVIIth century. "Portrait of a Gourtly Gentleman," canvas, oval, 30½ x 23 in. ... \$120
23—French, XVIIth century. "Portrait of a Gourtly Gentleman," canvas, oval, 30½ x 23 in. ... \$250
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226—French, XVIIth century. "Portrait of a Courtly Gentleman," canvas, oval, 30½ x 25 in. ... \$150
227—Engelbrechtsen, Cornelius (Attributed to). "Descent from the Cross," cradled panel, 14½ x 10 in.; De Witt Galleries, Inc. \$250
228—Wouverman, Philip, School of, "Coats Scene," canvas, 18½ x 23 in. ... \$17.50
230—Van Loo, Carle Andre. "Portrait of the Countess de Labore," canvas, 35 x 28 in. ... \$17.50
231—English, early XIXth century. "Portrait of a Lady," pastel, 31 x 25 in. ... \$250
232—English, KVIXth century. "Portrait of the Countess de Labore," canvas, 23 x 26 in. ... \$250
234—Spanish, XVIXth century. "Portrait of the Countess de Labore," canvas, 32½ x 26 in. ... \$250
235—Van Loo, Carle Andre. "Portrait of the Countess de Labore," canvas, 32½ x 26 in. ... \$250
235—Van Loo, Carle Andre. "Portrait of the Countess de Labore," canvas, 23 x 24 in. ... \$250
235—Van Loo, Carle Andre. "Portrait of the Countess de Labore," canvas, 32½ x 26 in. ... \$250
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235—Van der Werft, Advance, and the Countess of Countes of C

275 Callcott, Sir Augustus. "English Countryside," canvas, 28 x 36 in. \$90
276—Couture, Thomas. "The Sentinel," canvas signed, 31 x 16½ in.; Mr. M. J. Rougeron \$380

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80—Walnut buffet with deep recess. French, mid-XVIIIth century; Miss Annette Ponse, \$200
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88—Set of six carved Directoire fruitwood chairs, in part late XVIIIth century; Mrs. H. B. Leary \$205
96—Set of six dining chairs of the late Louis Treize period, the frames mid-XVIIIth century; Mrs. T. J. Shea \$700
100—Needlework chair seat and back of the Regence period. French, early XVIIIth century; Miss H. Couniban, agent \$200
36—Mahogany and fruitwood commode of the Louis XVI period, Dauphinee, circa 1790; Mrs. W. W. Chapin \$130
110—Small meridienne with swan's neck arms, French, early XIXth century; McBurney & Underwood \$110-Small meridienne with swan's neck arms, French, early XIXth century; McBurney & Underwood \$120-Small signed mahogany commode of the Louis XVI period, Paris, XVIIIth century; Mr. B. D. Costello \$340
250—Small signed mahogany commode of the Louis XVI period, Paris, XVIIIth century; Mr. B. D. Costello \$570
283—Reall-front writing desk or bureau a cylindre, French, early XVIIIth century; Mr. B. D. Costello \$500
307—Set of six walnut cane chairs in the Louis XVI speriod, Paris, XVIIIth century; Mr. B. D. Costello \$500
307—Set of six walnut cane chairs in the Louis XVI speriod, Paris, R. D. Costello \$340
308—Walnut fall-front cabinet of the Renaissance, French, circa 1610; Mr. Albert Keller \$425
318—Pair of mahogany vitrines of the Directoire period, Southern French, late XVIIIth century; Miss H. Counihan, agent \$330

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